



THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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E. MAUNDE THOMPSON, Principal Librarian and Secretary.
British Museum, 23rd August, 1893.

HOLY LAND AND EGYPT.

THE REV. HASKETT SMITH, M.A.,
will LEAVE with a SELECT PARTY about the MIDDLE
of SEPTEMBER, and has still a few VACANCIES. (Route arranged
to avoid quarantine.)
Applications should be made at once to Rev. HASKETT SMITH,
7, Kensington Square Mansions, W.; or to THOS. COOK & SON,
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The Right Hon. the EARL of SELBORNE, F.R.S.
SESSION 1893-94.

The MATRICULATION EXAMINATION of the City and Guilds
Central Institution will be held on SEPTEMBER 19th-22nd, and the
ENTRANCE EXAMINATION of the Day Department of the City
and Guilds Technical College, Finsbury, on SEPTEMBER 26th.

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F.R.S., Chemical Department under Prof. Armstrong, Ph.D., F.R.S.
The Matriculation Examination will be held on September 19th-
22nd, and the New Session will commence on October 4th.
Programme and full particulars of Courses of Instruction and of the
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The Entrance Examination will be held on September 26th, and the
New Session will commence on October 3rd.
For further particulars of the Day Classes, Scholarships, &c., also of
the Evening Classes, apply at the College, Leonard Street, City Road,
E.C., or at the Head Office of the City and Guilds of London Institute.
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The ANNUAL SESSION will commence on WEDNESDAY,
October 4th. Art Classes in connection with the Training School
are open to the public on payment of fees. The Classes for Men and
Women Students meet separately. The Studies comprise Ornament
and the Figure, with a view to their ultimate use in Design and Com-
position, and include the Study of Plants and Flowers, the Painting
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Grade Examination in Freehand Drawing, or obtained corresponding
or higher successes in a similar subject at the Art Examinations of the
Department, must pass the Admission Examination in Freehand
Drawing.

This Examination will be held at the School on October 3rd and
10th, at 11.45 a.m. and 6.45 p.m., on both days, and on subsequent
Tuesdays at frequent intervals during the Session.
Application for further information may be made in writing to the
Secretary, Department of Science and Art, S.W., or on and after
October 4th, personally, to the REGISTRAR, at the School, Exhibition
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By Order of the Lords of the Committee of Council
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For further particulars apply to the Rev. Dr. DRUMMOND, 18, Raw-
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the College guaranteeing a minimum remuneration of £400 per annum.
The stipend of the Lecturer in Mathematics is fixed at £150 per
annum.

The duties of both should begin in the last week in September, but
if absolutely necessary arrangements could be made to liberate the
Professor of Mathematics until Christmas.
No arrangements have yet been made for filling the office of Principal,
which may be held in conjunction with any of the Professorships
in the College.

Applications, accompanied by references and testimonials, must be
forwarded to the undersigned not later than 9th SEPTEMBER.
H. F. STOCKDALE, Secretary.

UNIVERSITY COLLEGE, LONDON.

LECTURES on ZOOLOGY.—THE GENERAL COURSE of
LECTURES on ZOOLOGY, by Professor WELDON, M.A., F.R.S.,
will commence on WEDNESDAY, OCTOBER 4th, at 1 p.m.

A SPECIAL COURSE of SIX LECTURES on the STATISTICS of
ANIMAL VARIATION will be given on TUESDAYS, at 3 p.m.,
commencing NOVEMBER 7th. A Syllabus of these Lectures is being
prepared, and may be obtained at the Office of the College about the
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Contents for SEPTEMBER, 1893.

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- II. AFTERGLOW.
- III. THE FALL of an ARMY.
- IV. A NIGHT with the TRAPPISTS.
- V. A HARD LITTLE CUSS.
- VI. THE COMTE de PARIS.
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SATURDAY, AUGUST 26, 1893.

No. 1112, New Series.

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It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Works of William Blake—Poetic, Symbolic, and Critical. Edited, with Lithographs of the Prophetic Books, and a Memoir and Interpretation, by E. J. Ellis and W. B. Yeats. (Bernard Quaritch.)

I HAVE read these three volumes thrice. I have also read again Gilchrist's *Life*; nearly all the previous editions of Blake; the various essays of Rossetti, Smetham, Thomson, Mr. Swinburne, and other noteworthy writers; and, in short, all authorities, criticisms, defences, attacks, elucidations, and so forth, with which I am acquainted. I have ransacked such books as the *Lives* and *Letters* of Palmer, Linnell, Bell Scott, Smetham; I have studied, so far as was possible to me, the characters of such as Calvert and Finch. I might have been preparing myself, not to write a brief review, but to stand a long examination. Finally, I confess myself incompetent to speak upon the three vast volumes of Mr. Ellis and Mr. Yeats. I can but do three things: state of what the volumes consist, their novelties, discoveries, contentions; state my own unauthoritative impression of their achievement; and state certain frames of mind and conditions of understanding profitable towards a fair estimation of Blake.

The first volume contains a Memoir of Blake. It gives the established facts of previous biographies in a compendious way; but its chief feature is the record of hitherto unpublished matter from Tatham's manuscript, together with fresh letters and *marginalia* by Blake. Then follows an account of Blake's first literary career before his consecration to mysticism. A new feature in this is the publication of a curious extravaganza, notable in many ways, called "The Island in the Moon." For the first time, also, the celebrated "Manuscript Book," of which we have heard so much, is minutely examined, the true texts of its greater poems given, and the whole fairly laid before the reader. The rest of the volume contains twenty-two essays and expositions of Blake's symbolism, from its widest to its minutest significance. The second volume contains a "line for line" interpretation and harmony of Blake's writings, including those upon art: a complete commentary upon his scriptures and evangels. The third volume gives the text of Blake's complete works, reproduced, most of them, in facsimile, with lithographs of Blake's illustrative designs. Each volume has an admirable portrait of Blake, one being given for the first time. The work fills some fifteen hundred large pages.

It is clear that the editors have enriched our positive knowledge of Blake, his life, and his works. To name but two additions, they have discovered that by blood and birth Blake was an Irishman, an O'Neil; and they have, not discovered, but for the first time assorted and published, the MS. of "Vala," by far the loveliest and strongest, at least for the "mere" literary man, of Blake's prophetic books. Whatever may be thought of the writers' conclusions and views, they have given us all the materials for forming our own judgments. All Blake is here, to his scraps and fragments. The labour of the work must have been immense, and its reward is sure. It is probably the toil and difficulty of so great a collaborate labour that is responsible for the disfigurements of the book. Its misprints, errors in spelling and syntax, inaccurate words and phrases, all very numerous, to say nothing of the more important mistakes in transcription and quotation, are serious indeed, but not to be taken for signs of bad scholarship and workmanship. Engrossed with the significance of their work, embarrassed, may be, by the mutual duties of dual authorship, the writers have neglected the mint, anise, and cummin, intent upon doing weightier matters: nevertheless, they should not have "left the others undone." And, for a last word of censure in this kind, they must pardon me for saying that, like most mystics, from the loftiest to the lowest, they appear to have, not a contempt, but an impatience of "pedantic," classical, academic, accuracy. Neither Mr. Ellis, nor Mr. Yeats, is unknown in literature: they have done admirable things, full of distinction; and if, in this their arduous and monumental work, they have sometimes sinned against the canons of accurate composition, their sin is venial indeed, compared with my ignorance of mysticism, in which they are patient scholars, or even accomplished masters.

Was Blake mad? It is a question always with us; some say, "Hopelessly mad"; others, "Not vulgarly mad," but mad in a superior way, like—well, like St. Paul, and Swedenborg, and Behmen, and St. Theresa, and Tauler, and perhaps Coleridge, and possibly Pascal, and probably Paracelsus. "Blasted with excess of light," may be, and too full of "that fine madness," common, as Plato knew, to poets: not a man for the strait waistcoat and the padded cell, but certainly touched somewhere, liable to strange delusions, possessed or obsessed by wild fancies and visionary dreams: a victim of his own imagination. If we ask for proof, we are told, first, his life was most eccentric; secondly, his writings are frantic. So firmly is this opinion held by some, that an eminent physician, in all good faith, once published the astounding statement that Blake "became actually insane, and remained in an asylum for thirty years." Most devil's advocates of Blake's insanity are content with the milder view, already indicated. Now, this much is certain: that plain, commonplace, sober men, well acquainted with Blake in ordinary intercourse, saw in him one of themselves; that clever, shrewd, intelligent men thought him odd, but quite rational; and that men of high powers in art and literature, scholars

and sages of various schools, unanimously pronounced him sane. The evidence of his contemporaries is great in amount, and unvarying in substance. No one knew Blake, and thought him mad. So far as Blake's life is concerned, the question resolves itself into one of facts. Do the known facts indicate that Blake was, in Fitzgerald's phrase, "quite mad, but of a madness that was really the elements of great genius ill-sorted; in fact, a genius with a screw loose?" Do facts compel us, in Dr. Malkin's indignant phrase, to "pursue and scare a warm and brilliant imagination, with the hue and cry of madness?" An honest study of the facts must lead to this conclusion: that it would be far easier to prove the madness of Shelley or of Lamb, from the recorded facts of their lives, than the madness of Blake. The two or three wild stories, of the "Adam and Eve" sort, have been universally discredited: whilst the general tenour of Blake's life is known to have been prudent, laborious, courteous, gentle, charitable, sober, calm. But he used strange language: he talked of hired villains making attempts upon his life, not to say, his wife also. It is precisely upon such points that Mr. Ellis and Mr. Yeats are invaluable. They tell us what Blake habitually meant by such phrases: how "life," to him, was freedom of the spirit in the world of eternal imagination; how any influence depressing, or thwarting, his artistic aims was a murderous influence, destroying the life, which he lived not by bread alone, and which consisted not in the multitude of his possessions. They show us that Blake used these terms with precision: how living Reynolds and dead Rubens were to him hirelings and villains alike, meaning that their sense of art was a blighting and wasting and deadening influence. Nothing is singular and isolated in Blake: a violent phrase strikes us, and we find it habitually used by him with one identical precision of meaning from first to last. But the very sign of most madness is the solution of all continuity and consistency in thought: talk to a madman, one of an originally fine intelligence, and you will find him methodical in his madness for an hour, and then incoherently irresponsible and flighty. There is none of this in Blake: no breaking down of the reason, no breaking out into frenzy and incoherence. But the prophetic books, say some: that mass of chaotic, confounded, and confounding nonsense, where splendid poetry alternates with unmanageable rubbish! If that be a true account of them, Blake was mad; but how few readers, from Mr. Swinburne downwards, have been at the pains to master them. Assuredly, I had not; but I have never presumed to call them unintelligible, because I did not understand them. Mr. Ellis and Mr. Yeats have been at these pains; and, all thanks be to them, no one can any longer so speak of the prophetic books. For they have studied them through and through: they have endured the toils of analysis, comparison, investigation; and they have made it clear, they have made it certain, that Blake had one meaning, one purpose, throughout. Take all the seemingly grotesque nomen-

clature of his enormous myths, Enitharmon, Los, Golgonooza, Bath, Felpham, Oro, Canterbury, Battersea; see how each name is employed throughout the books; compare its meaning here with its meaning there; examine the bearing of one myth upon another, of this narrative with that; you will be forced to acknowledge that these vast stories, vast powers and personifications, "moving about in worlds not realised," are thoroughly consistent and harmonious. You will also see that Blake, exercising his liberty of vision, discerns his actors in various relations and positions: one power will appear under many aspects; but you will never find him inextricably confusing his myths. I only claim that a careful study of Blake's text, and of these commentaries, will show that Blake's prophetic books, if mad, are admirably methodical in their madness; that he was not under the spell of chance dreams and monstrous imageries, turbidly and rhapsodically thrown together as by some unbalanced faculty. Test the books as you would test the *Iliad*, or *Hamlet*, or *Faust*. Some allowances you must perforce make; but the general result will be a conviction that one great imaginative mind, precise, determinate, consistent, presided over their construction. I do not claim to have mastered them; that demands some years of patient study. I do claim to have applied to them the most prosaic tests, and never to have found them wanting. Ask a novice in Platonic philosophy to collate the various passages of Plato, in which the word "idea" occurs. He will say, with all due diffidence, that he discovers one prominent usage and meaning of the word, together with certain passages in which it appears to vary somewhat, yet not to the overthrow of Plato's general consistency. Just that is my position: no scholar in Blake, I have still tested these commentaries by ordinary methods, and found that, upon the whole, they disclose to me one persistent purpose in Blake's prophetic books. True, I cannot presume to say, in a few words, what that is. Blake is not Plato or Aristotle, a man whose philosophy is a common possession of many ages, easily sketched, because all can fill up the gaps and interspaces. I can but say that Mr. Ellis and Mr. Yeats seem to me, one out of many readers, to have proved their point, the rational consistency of Blake's conceptions: in fact, that he had a system. When I read in the "*Jerusalem*," that "the Faeries lead the Moon along the Valley of Cherubim," I am personally content, in my sloth, to admire the vague beauty of the picture; but I know that Faeries, Moon, Valley, Cherubim, have definite meanings, above or underneath their pictorial charm. Blake's life, Blake's writings, Blake's art of design, are shown incontestably by Mr. Ellis and Mr. Yeats to have a single, simple coherence, a perfect unity: he lived, wrote, designed under one inspiration, obedient to one service of the imagination, without extravagance, without absurdity.

But why this symbolism, this apparatus of mystical mythology? Why not say what you have to say in plain language? Mill and Mr. Spencer use plain language, and

yet their conceptions are difficult. What is the profit of this somewhat suspect and perplexing phraseology, this pseudo-systematic machinery? Surely, after all, Blake was a splendid fanatic, an innocent charlatan, half deluding and half deluded? Why not say Space and Time, if you mean them, instead of using crackjaw names of fantastic personages? Mr. Ellis and Mr. Yeats contrive to use fairly lucid English to explain it all: why did not Blake in the first instance?

In reply, we may refer to the chapter upon the "Necessity of Symbolism," perhaps the finest piece of writing in the whole work. It probably escapes many readers and critics, that any wholesale condemnation of Blake applies also to the literatures and writers whom they revere. Most of us, nominally, are some sort of Christians. What of Job, Isaiah, Ezekiel, the Song of Songs, the Apocalypse? Waiving all vexed questions of inspiration, it remains true that the Biblical writers, Israelite and Christian, did not always use plain language; they wrote visions, allegories, parables. The early Christian exegesis was frankly mystical. Moab, and Edom, and Egypt, and Babylon did not mean Moab, and Edom, and Egypt, and Babylon, but the spiritual significance of those names, exemplified in history. In the name of honesty, let us make a clean sweep of all this, if at heart we revolt against it; orthodox, or heretic, or neither, we need not be superstitious. Let us be honest positivists or materialists, and reject all mystical fables, however ancient and venerable. After all, if much of Blake seem ludicrous, undignified, unpoetical, Blake does not stand alone in that, but he is openly modern, a man of his day, not afraid of its terms. Ancient mystics are saved by their antiquity. Sincerely, if Gilead be admissible, why not Gloucester? If Gog and Magog, why not Urizen and Orc? Bibliolatry, and a false reverence for antiquity, have deadened alike our spiritual appreciation and our spiritual humour.

But the whole question, ultimately, is this: are we bound within the limits, and by the bonds, of the five senses? If not, and metaphysics for the most part say no, what is the ruling principle? Blake, like so many others, found it in imagination, the power of the spirit, soul, mind, at their highest. Like any Kantian, he drew distinctions between reason and understanding; like any Coleridgean, between fancy and imagination; and, like any Spinozist, he saw all things *sub specie aeternitatis*. The "thing in itself" haunted him, he refused phenomenal facts; he pondered upon the nature of things, as Lucretius calls the universe, and upon bygone, though not obsolete, systems. "He loved St. Theresa." His students know how much else he loved, how wide and deep was his mystical erudition, his "science of being," his ontology. He found his end in a reaction, almost Manichaean, against nature, the material world: against nature, he set up art, the power that divines and sees. Like any theologian, he discerned a "fall of man," a severance and division of his

powers, a perpetual war: and, in imagination, he saw that royal faculty which interprets to fallen and distracted man the material witness of his natural senses. That is to say, imagination supplies to nature its interpretative symbols. And here we join hands with all poets. For, though we should begin with drawing elementary distinctions between metaphor and simile, and end by reading the history of aesthetics from Plato and Aristotle to Lessing and Hegel, we shall not comprehend the incomprehensible mystery of poetry. Why did Wordsworth fall from the highest altitudes to the deepest depths, utterly unconscious? Why does the quest after rhyme sometimes lead to the highest beauty of thought, the rhyming words mutually charged with spiritual significance, though the poet was ignorant of it? One may read scores of treatises upon poetry, learned, imaginative, from Aristotle to Sidney, from Sidney to Shelley, and remain wholly unenlightened. Blake delighted in the doctrine of correspondences, foolishly attributed to Swedenborg as a discovery, but the most ancient wisdom of the world. It may flippantly be termed, saying one thing when you mean another; more truly it means, seeing that one thing is the sign and symbol of another. Imagination at work among the common things of human experience, describes and discovers their divine counterparts: the world is the shadow of eternal truth, and imagination their go-between. Though in Blake, as our authors explain to us, this doctrine or theory took a special form and feature, systematised itself peculiarly, it is the property of all imaginative writers, each in his degree. Thus, to take a living author, the magnificent Odes and Essays of Mr. Patmore are largely unintelligible, apart from the doctrine of symbolic correspondences, as utilised by a Catholic. Assuredly here is the essence of poetry: the perception of spiritual resemblances. Blake chose to take these resemblances, and to personify them, and to embody or envisage them, and to make them in his prophetic books as real and live as Hector and Helen: he saw significance in the points of the compass, he found nothing common or unclean, he was utterly fearless in applying his doctrine to visible and actual things. To a prosaic man he would talk of the weather or the Ministry with all imaginable courtesy and practical address; but in himself, at least with his friends, to his wife, he talked of the eternal world of imagination in which he lived, discerning everywhere its types and images in this. Now and again, he burst out telling of that world before company unfit; and strange stories went about, how Mr. Blake said the sun was the Greek Apollo and the Devil, but the real sun cried "Holy, Holy, Holy." Most of us are content to find adumbrations of eternal truth and absolute being in material things. Blake, greatly daring, dared to proclaim that not the material image, but the eternal thing signified, was the reality. Many men think that Voltaire's and Johnson's jesting refutations of Berkeley are not only amusing, but adequate: such men will see nothing in Blake. A

most imperfect poet, best remembered by the praises of Browning and Rossetti, has these lines:

"The essence of mind's being is the stream of thought;
Difference of mind's being is difference of the stream;
Within this single difference may be brought
All countless differences that are or seem.
Now thoughts associate in the common mind
By outside semblance, or from general wont;
But in the mind of genius, swift as wind,
All similarly influencing thoughts confront.
Though the things thought, in time and space,
may lie
Wider than India from the Arctic zone;
If they impress one feeling, swift they fly,
And in the mind of genius take one throne."

Garth Wilkinson, in the epilogue to those strange poems, "Improvisations from the Spirit," writes: "Writing from an influx which is really out of yourself, or so far within yourself as to amount to the same thing, is either a madness or a religion. I know of no third possibility." Here is a man, drunk with mysticism, though no mean master in science, confessing the two alternatives; it is impossible to study Blake, without seeing that his inspiration was religious, spiritual, not fanatical and insane. Further, this perception of spiritual correspondences and analogies has often led to the wildest moral licence. Blake, understood *literatim et verbatim*, is unconventional enough, but never irresponsibly, enthusiastically so. As Mr. Dowden puts it: "An antinomian tendency is a characteristic common to many mystics; it is rarely that the antinomianism is so pure and childlike, yet so impassioned, as it was in the case of Blake." Behmen is poetical enough, but exceedingly vague; Swedenborg is lucid enough, but exceedingly prosaic; Blake is both poetical and—laboriously studied—lucid. Take away his nomenclature, his mythical imagery, and substitute its actual meaning; he reads like "The Dark Night of the Soul," by St. John of the Cross, and many another masterpiece of Christian mysticism. We are always hearing that the epic is out of date and impossible. Blake wrote epics, an epic including epics, upon very high matters, and he has paid the penalty. Had he cast his work into another form, into his excellent and vigorous prose, he would have won applause: as it is he recorded the truth, as his literary imagination gave it to him, and the world, the little English world that knows of him, stands aghast. Yet Blake is far more intelligible than Emerson, because far more precise. Precision, said Palmer, was his word. As Arnold maintained against Carlyle, speaking of the second part of "Faust," a fitful, vague adumbration of many things is detestable. Blake knew that "grandeur of ideas is founded upon precision of ideas," and was definite to the verge of absurdity.

I am painfully aware that I have not reviewed these volumes, the fruit of so much labour, but it is to my credit that I have attempted to review them. Reviewing implies an equal or superior knowledge in the reviewer to that of the reviewed: probably no living man knows as much as, or more than, Mr. Ellis and Mr. Yeats know

about Blake. Reviews should be passably intelligent, but are not expected to be omniscient. Few priests are theologians; few moral and dogmatic theologians are ascetic and mystical theologians; as Fielding's Partridge loved to observe, *non omnia possumus omnes*. The ordinary reviewer can but bear witness that in these volumes readers will find all things useful and essential to the study of Blake. They will find much to perplex, distress, annoy them; references to all manner of occult societies, practices, doctrines, believers, which they will firmly hold to be humbug. Let me assure them that an understanding of Blake is independent of such things, be they humbug or no. Prolonged acquaintance with literature, as with life, inclines one to reserve judgment upon most questions of the kind: it becomes positivists only to be positive, at least in denials and negations. At least, these volumes show a strong and fine character: a man, from first to last, breasting and facing all adversity, contumely, and opposition; a man living the life of a sage and dying the death of a saint. Thoroughly to master his works you must learn a partially new language, and a wholly new mythology. Say, if you will, "Life is not long enough," and say no more; do not, without knowledge, ridicule or attack a great and generous Englishman. Mr. Ellis and Mr. Yeats have demonstrated that many a distinguished writer, of no little name and fame, has failed to realise the meaning of Blake, has merely seen this or that aspect of him, and magnified or depreciated it; they at least have seen him steadily, and seen him whole. And their presentation of him agrees with the testimony of his own friends. Palmer wrote to Mrs. Gilchrist in connexion with her husband's *Life of Blake*:

"No bright thoughts have come to me since my boy left us, but animated by reading the MS. *something did strike me*, which may be worthy of consideration—a preface (however short) by Mr. Carlyle. I never saw a perfect embodiment of Mr. Carlyle's ideal of a man in earnest but in the person of Blake. And if he were to write only thus much, 'This was a good man and true,' thousands would be talking of Blake who otherwise would not care twopence for fifty Blakes put together."

And Smetham, no prejudiced devotee of Blake, declared: "If a man can see and feel that which makes Blake what he is, he can see and feel anything." But to write of Blake is as if one had to write of Wordsworth for the first time: what theories of poetry, what imaginative ideas, would one have to discuss! That battle is long over and done: and Blake is a far inferior subject. Great poet, artist, mystic—he was none of these perfectly, none of these quite originally. It is important that his place should be established, but his place is not with the supreme. Coleridge said of the mystics, that they "kept alive the heart within the head," that they were to him "a pillar of fire throughout the night during my wanderings through the wilderness of death." Blake is among the greatest of the mystics; but the greatest mystics have not been among the greatest writers. They are a class apart, select,

elect, precious, but not perfect artists, and too often either the idols or the playthings of fools. The greatest writers are mystical, not mystics. Pure mysticism, though skilled interpreters, as Mr. Ellis and Mr. Yeats, may make it plain to us, is still too far away to be the staple and substance of common literature.

In conclusion, we have here two poets capable of original work far above the ordinary level, devoting themselves, their brain, time, labour, to a complete and worthy presentation of Blake. It is a work which only they can presume to judge, who have themselves given time and trouble to editing and annotating a great writer. To students of mysticism, esoteric or superficial, they have given an invaluable treasure; to lovers of good literature, the same. If, now and again, they seem to have outrun the mystic's licence to be obscure or audacious, at least they have always written fine English. Though concerned in the least mundane affairs, the cloudiest "magnalities of religion," they have condescended to biographical details, textual considerations, practical information; and their work will remain among the works of those who have conceived an honourable enthusiasm, and devoted their best pains to the presentation of their raptures in a thorough and reasonable way.

LIONEL JOHNSON.

The Land of Home Rule: an Essay on the History and Constitution of the Isle of Man. By Spencer Walpole. (Longmans.)

MR. SPENCER WALPOLE'S name is well and honourably known to all students of recent history. Of those who have undertaken to write the annals of the nineteenth century, there may be some whose style is more fascinating and whose pages are more popular with the general run of readers; but there are certainly none whose work is equal in solid merit. Besides this, we have had from Mr. Walpole's pen an excellent biography of Lord Russell, of which the only fault, if it be one, is that of too great compression; and his present official position as Governor of the Isle of Man has suggested to him a theme which, if not so intrinsically important as the subjects on which he has previously been engaged, is yet one of considerable interest, and hitherto almost entirely untrodden. As Mr. Walpole remarks:

"The little island, which forms the subject of the present work, cannot boast that it reflects in its annals the history of mankind, but it may at least claim that it has witnessed many of the changes which have affected the destinies of the larger countries around it. Like them it has seen the irruption of successive races, who have all left their mark on the character of its people and on the names of the country. Like them or like the larger island of Great Britain, it has successfully preserved the independence which its ancestors secured for it: it enjoys such advantages as autonomous institutions can confer on a people, and it has retained these privileges while neighbouring and larger communities have been deprived of them."

By the way, Mr. Walpole has here fallen into a slight inaccuracy of expression. It is surely incorrect to talk about the "ancestors" of an island, and yet our author certainly

seems to do so in the penultimate sentence of the above passage.

Mr. Walpole starts from the very beginning, and commences with an account of the primitive inhabitants of the island, so far as they can now be identified. There can be little question that Man, like the rest of Britain, was inhabited by a Pre-Celtic population, whose race affinities are hardly yet quite determined. Mr. Walpole follows Prof. Rhys in assigning them to the Iberian race, and identifying them with the Silurians of South Wales and the Picts of North Britain. These views are, it is true, not yet universally accepted among scholars, but the authority on which they rest is sufficiently weighty to justify their adoption by a writer who makes no claims to original research in these intricate antiquarian matters.

There is no doubt, however, that at the dawn of the historic period the island was peopled by Celts of the Goidelic or Gaelic branch, whose language still survives in certain parts. There is a crop of legends relating to this period of Man's history, and to the introduction of Christianity, which tradition ascribes to St. Patrick; but we cannot be certain of anything till we come to the sixth century, when we can discern with tolerable clearness that the possession of the island was disputed between the Dalriadic Scots of Argyllshire and the Northern Welsh. In the end, as so often happens, both competitors had to give way to a third party; and in the early part of the seventh century Man was annexed to the kingdom of the great Northumbrian Bretwalda Edwin, and "fell for the first time under Saxon [Mr. Walpole should surely have said Anglian] dominion."

When at the close of the century Northumbria lost its supremacy, the island again changed hands, and once more passed under the sway of the North Welsh princes, whose rule lasted till 913. It was about the latter date that the Northmen, who had already settled in the Western Isles of Scotland and the East of Ireland, made Man one of the chief seats of their power. The first Norse ruler is said to have been a certain King Orry, whose name is famous in Manx legend and tradition. As with Alfred in England, all the later institutions of the island were ascribed to him; and no doubt there is much that is fabulous in these accounts. The following legend certainly might with some plausibility be alleged to prove that this ancient Viking was only a "solar [or stellar] myth." "The story goes that Orry on landing was met by a few of the inhabitants, who inquired of him whence he came, and that pointing to the Milky Way he replied, 'That is the way to my country.'" However, there seems no reason to doubt that this monarch was a real historical character, and it is certain that under Norse rule the island played a much more prominent part in British history than either earlier or later.

Man now became part of an extensive maritime dominion which stretched as far north as the Hebrides, and for at least two centuries the "Kings of Man and the Islands" commanded the most powerful naval force in western waters. In 1156

this empire was broken up, only the southern islands, or Sudreys (*Sodorenses Insulæ*) remaining united with Man, "and to this day the fact has given the title to the Manx bishop, who is Bishop of Sodor and Man—in other words, of Man and these islands."

The general overthrow of the Norse power in Western Scotland after the defeat of Haco of Norway by the Scotch King Alexander III., at Largs, led, in 1270, to the union of the island with Scotland; and at this point the interest of its history becomes merely local. After remaining an appendage of the Scottish crown for about a century, it was wrested from this sovereignty by adventurers from England; and after some vicissitudes it passed, in 1406, under the rule of the house of Stanley, who held it as vassals of the English crown for 330 years, when it passed by female descent to the Athole family, by whom it was sold to the British crown in 1765, when the island came for the first time under direct English rule, though a long controversy afterwards arose about the terms of the bargain, and the claims of the Duke of Athole were not finally settled till 1805.

Of greater interest than these external events is the constitutional history of the island, which has been very carefully traced by Mr. Walpole. The framework of Manx institutions appears to date from the time of the Norse dynasty. The Scandinavian settlers, following the universal custom of their race, held great assemblies in the open air, the meeting place of which was known as the Tynwald (*Thing Voltr* or Parliament-field). This name has been transferred to the Manx legislature itself, which for centuries has been known as the House of Keys. The etymology of the word is very obscure, but it is evident that the Keys are the same body which was anciently called the *Taxiaki*. Their number seems to have been always (as now) twenty-four, but their functions and mode of appointment have been greatly changed. They were in ordinary times a judicial rather than a legislative body, and were usually nominated by the lord's officers, but "on special occasions, when laws of more than ordinary importance were proposed to them, they were sometimes elected by the people." This, however, was only at irregular intervals, and for a long time it ceased altogether, vacancies being filled up after the island had fallen under direct British rule by the House submitting two names to the governor, who made his choice between them. This practice continued till 1866, when the Keys became an elective body. There is also an Upper House or Council, which consists of five crown officials and three ecclesiastical members, the latter being the Bishop, Archdeacon, and Vicar-General. Laws are made by the two houses, and sent by the Governor to the Home Office for the royal assent; but they do not come into force till they have been formally promulgated at the Tynwald Court, held annually after the ancient Norse fashion in the open air—an interesting survival of primitive democracy.

The Manx people seem to get on very well with their autonomous institutions. "There is probably no part of her Majesty's

dominions which gives her responsible advisers less cause for thought and concern."

Mr. Walpole does not, as might be supposed from the title of his book, directly enter into the great subject of political controversy at present occupying the attention of the imperial parliament; but the words with which he concludes his pages can hardly fail to suggest what his views are on the question:

"Whatever what may be the result of autonomy in other places, it has made of the Manx a loyal, orderly, easily-governed community. Their virtual independence may be denounced as an anomaly; constitutional writers may demonstrate that dependent legislatures are likely to become inconvenient or to break down; but anomalies, when they are attended with no evil consequences, have a tendency to survive, and autonomous institutions, at any rate in the Isle of Man, display an increasing capacity for work."

R. SEYMOUR LONG.

Memorials of Serjeant Bellasis. By Edward Bellasis, Lancaster Herald. (Burns & Oates.)

THIS handsome volume is not exactly superfluous. Probably "two or three columns in the Dictionary of National Biography" contained all that anyone wanted to know of Mr. Serjeant Bellasis; but he lived in such an interesting time, he himself was so amiable and so excellent that it is pleasant to read about him, and the book cannot be neglected in any future history of English Religion in the nineteenth century.

Edward Bellasis was born in 1800, of good kin in every sense. His father was a moderately distinguished pluralist clergyman, who died when he was two years old; he was idle at school, but conscientiously resented being described as "a bad boy"; his mother, we can well believe, found him "engaging" from the first. When he was a young man, he gave occasion for the remark that the young men of that period behaved much better to old ladies than their predecessors. He was at first intended for an attorney; but was called in good time to the bar, and composed an ingenious and candid exercise on the theme that an honest man may honestly say all that can be fairly said upon the wrong side. He was so amiable and so conscientious that he acquired a large parliamentary practice. He was rather unlucky when he was opposed to Serjeant Mereweather and Prof. Airy in the Dee standard case. He brought a model to be worked by a handle before the committee; Mereweather pretended to think it a musical instrument, and then added, amid general laughter, "I see, it is my learned friend's fiddle-de-Dee." He was more fortunate in enforcing the £100,000 penalty upon the Great Eastern Company when they broke their promise to avoid cutting a seven-mile ditch through the middle of the country of Lord Petre's hounds. He and Hope Scott shared an amusing experience. They were counsel for a nephew and an uncle on opposite sides of a Scotch Bill; each insisted on conferring with his counsel on the Sabbath, and each stipulated that he should not be betrayed to his kinsman. He took

the degree of the coif in 1844, because he was the senior among the juniors of the Parliamentary Bar, and was afraid that, without the protection of rank, a large influx from other courts would take away his business. He had little business in the ordinary courts, except after his conversion, when he defended Newman in the Achilli trial, and shared with Hope Scott in the forlorn hope of saving as much as possible of the Shrewsbury estates for a Roman Catholic successor.

Like many of his contemporaries, Serjeant Bellasis owed his first doubts of Protestantism to continental travel. He went abroad in 1833, and soon convinced himself that, in Belgium and elsewhere, the majority knew their religion better, and practised it more consistently, than in England. In Lancashire, in 1843, before the great Irish invasion, he found the moral and general conduct of the Catholic population "superior, not to say very superior, to that of our own people." Moreover, as early as 1840, he made the less common reflection that the Protestants reviled the Papists and the Papists did not revile the Protestants, and concluded that the side which did not render railing for railing was probably right. He was scandalised at the severity of the bishops to such Tractarian clergy as were in their power, and was one of the principal persons concerned in drawing up a plea from lawyers in favour of toleration, which Newman thought so important that he wished to reserve it for another occasion which never came. In the crisis of the Gorham judgment, Bellasis took a line of his own: he stoutly refused to join the surviving Tractarian leaders in a movement for substituting clergy for lawyers in the trial of spiritual causes, and was received into the Church of Rome in the interval between two pamphlets on the so-called Papal Aggression. Like most sensible and religious men, he wanted a ready-made religion which he could practise without discussing it. When Upton Richards talked to him of improving the Church, he answered, "I want the Church to improve me."

He had no sacrifices to make: his Scotch connexion was quite unaffected by the change; his second wife, whose delicate health had obliged her to leave the children to his training, hesitated to follow him at first; but when she saw that they wished to go to church with papa, she wandered alone into a church in South London on Palm Sunday; and their pleasure at detecting the palm-branch in her muff, and recognising the smell of incense, opened her eyes. His life as a Roman Catholic was prosperous and edifying in every way. As he had foreseen, he was a greater personage in a narrower circle, and his sensibility to his own shortcomings was only the keener. His one trouble was that he was afraid that he did not exactly love God: he was always getting his daughters, who were nuns, to pray that he might, and trying to convince them that they could not love him as much as he loved them. At last he fell back upon the authority of St. Alphonso Liguori, that parental love is the strongest of passions—as if a celibate saint could know.

G. A. SIMCOX.

Science and a Future Life. By Frederic W. H. Myers. (Macmillans.)

IF the reader of this book expects from the lettering on the back a vigorously scientific treatise on the great subject, he may be disappointed to find a Falstaffian disproportion of bread and sack. Only the opening paper in the book is strictly on the question; the rest consists of various essays, reprinted from the *Nineteenth Century* and the *Fortnightly Review*, on such varied topics as the Duke of Albany, Tennyson, and the Condition of France. The series, however, has a certain unity of purpose, which the author desires to emphasise by placing first the paper giving the title to the volume.

Mr. Myers always writes well and gracefully, and with full knowledge of his subjects; and those who know the writer by his able little *Life of Wordsworth*, and his essays on classical and modern questions, will require no information on the views herein expounded with his usual sincerity and grace. More firmness of touch—more blood, as Gluck wished for in the opera-writers of his day—the general reader may desire, if at times he thinks the tone unduly that of the literary man in the laboratory. From Paley's "twelve men of probity"—the men that were weekly empanelled in the pulpit of the eighteenth century to confute like a British jury the attacks of the Deists—to our own days, when the very pineal gland that the Cartesians regarded as the seat of the soul is now treated as the pathological trace of a visual organ of some invertebrate ancestor, is a long step. The spirit-rapping that the greatest living scientist of the day but lately denounced as beneath even the gossip of old women in a cathedral town, is now gravely, under the title of telepathy, brought to bear, as evidential support, on the efficacy of prayer and the communion of saints! We are not so sure, as Mr. Myers seems to be, that the historical evidence for Christianity is decaying, and that experimental psychology is a fifth and final gospel.

The very curious and interesting quotations by Mr. Myers from Darwin in his paper on that great man it would be unfair to quote: the reader will do well to turn to them, for this essay, if slight in texture, is yet etched in firm and clear lines, and to many will be the most acceptable of the series. After repeated efforts to grasp the bearing of the remarks on Tennyson as a prophet, and the modern exponents of cosmic law, we fear most readers will find a sense of confusion. The pessimism of the writers seems to have reacted on Mr. Myers, and to have made him "sad as night for wantonness." The gospel of it all is no less unsatisfactory than conflicting. On the one hand, Death is disguised as an *alias*—"his truer name is Onward"; on the other, we are invited to an Earthly Paradise where religion withers, but where man "is left with the decorative arts, open-air exercise, and abundance of beautiful and innocent girls," where the future of the race is a kind of "affectionate picnic." The Sentimentalist and the Socialist may claim to atone for renouncing the future world by eagerness to brighten

the present day; but we fear the practical man, when disenchanted, like Menander's Parmenon, with the Watteau-like pastorals of the poets of cosmic law, will say that science matters not to man and "will not stay." Indeed, the prospect is not alluring for those with no regard for the decorative arts and the artistic graces. The Manchester school, which turned the country into a manufactory with the literature of the day-book and ledger and the morality of profit and loss, found Mr. Froude rightly eloquent on behalf of those who had neither country houses nor yachts in the Solent; and supply and demand are curiously disproportionate in this affecting landscape. We cannot imagine Carlyle or Schopenhauer as therein at their ease.

Much the strongest paper is "The Disenchantment of France," where the writer brings out the electric condition in which that country now is: how, like a sort of European Nilometer, she has ever been the first to risk, *in corpore vili*, the political and social experiments made in her wake by other nations. The decadent certainly in literature, with Maupassant, Goncourt, Huysmans, and Bourget, reigns supreme, and the "victorious analysis" of the Salpêtrière wards seems to have even inaugurated the moral reign of the *homme sensuel moyen*, who takes life without an *arrière-pensée*. Mark Pattison used to think that, since the days of Casaubon, French intellect had been afflicted with atrophy and degeneration of tissue, while the advanced wing of Celtic ethnologists regard France as in her old Caesarean stage, reverting to the primal or Iberian type after having evolved the Aryan influence. Renan held that his countrymen were essentially averse to poetry and to all kinds of mysticism, and that the French mind was for this earth only, and estimated with mathematical precision the dimensions and proportions of this life with no second thought beyond. How far a disillusionised nation can feel as a whole the benumbing influences of determinism, like the kindred effects of fatalism in Mohammedan countries, Mr. Myers expounds with great clearness in its bearing on the population of France and her position as a military power. With her present rate of increase, the grand nation will in fifty years be the sixth, and "in 150 years she will have sunk almost beneath consideration in a world of Russians and Germans, Anglo-Saxons and Chinese." The contrast of Catholic Brittany and free-thinking Normandy should give the psychological-decadent pause, for the acceptance of the Cosmos on Stoic terms is not in harmony with any of the present tendencies of French thought.

There is an air of earnestness, yet withal of sadness, all through the book. Whether telescoping and microscopy are exhausting their powers and the great scientific generalisations are running dry is, as Mr. Myers says, uncertain. The true pioneers of science he regards as very guarded now in their prognostications. The general reader of the last ten years has not forgotten the *Bathybius Haeckelii*, and will note with satisfaction a hopeful conclusion in the recent Romanes Lecture of Prof. Huxley. Those

who think the old ways not yet broken up, and the historical faith untouched, will consider Mr. Myers in his conclusions unduly despondent, and Prof. Huxley from his data unnaturally hopeful. They will continue to believe the voice "heard in ancient days" as not merely for "this passing night"; yet in differing from Mr. Myers they will find much pleasure and instruction in his last volume.

WM. KEITH LEASK.

NEW NOVELS.

As a Man is Able. By Dorothy Leighton. In 3 vols. (Heinemann.)

The Crime of Maunsell Grange. By Frederic Breton. In 3 vols. (Osgood, McIlvaine & Co.)

Mervyn Hall. By Francis R. Roberts. (Digby, Long & Co.)

The Temptation of Dulce Carruthers. By C. E. C. Weigall. (Cassells.)

Lucky Lines. By Jessie M. E. Saxby. (Oliphant, Anderson & Ferrier.)

Joel Marsh; an American, &c. By Avery Macalpine. (Ward, Lock & Bowden.)

The Orchid Seekers. By Ashmore Russan and Frederick Boyle. (Chapman & Hall.)

THERE is an abundance of talent in *As a Man is Able*, but it has not been put to the wisest purpose. The writer is one of the best of the many authors who apparently imagine that the spirit of Ibsen has obtained what diplomats call "an undoubted paramountcy" in *fin-de-siècle* fiction, and that, therefore, they must give tragic endings as well as pathetic middles to the stories they produce. Certainly the end of *As a Man is Able*—the self-effacement of Beatrice, the poisoning, and, finally, "the prostrate form of a woman with a glorious wealth of hair like burnished copper falling around her as her shroud, her exquisite lips parted in a childlike happy smile, and the beautiful hazel eyes closed in the sleep that knows no awakening"—is melancholy enough. Vere (or Dick) Vandeleur is a well-drawn, if commonplace, weakling. That after being profoundly in love with Iris Hope and inducing her to live with him, he should have become still more profoundly in love with and should have married the Beatrice who commits suicide, is probably quite natural. That Beatrice, when she discovers that her Dick is morally married to Iris, who has nursed her back to life, should step aside to make room for the woman she has unconsciously supplanted, is also perhaps natural—is, at least, not altogether incredible. But it seems alike unnatural and incredible that a woman of the high character of Iris should have consented to live in any relation but absolutely legal wedlock with any man. In short, there is a flaw in one at least of the links of the chain which ends in the tragedy of Beatrice. For the rest, *As a Man is Able* is a very carefully-planned and very well-written story. There are not too many characters in it, and all are admirably sketched—notably, the good-hearted and good-natured man whom Vere Vandeleur is

exceedingly desirous that Iris Hope should take as a husband when he himself has tired of her.

It would be the easiest thing in the world to pick holes in *The Crime of Maunsell Grange* on the score both of incredibility of incident and of lack of originality in the plot. It may be doubted if the injured but feeble and senile husband who figures so prominently in the story was physically capable of the crime which brings another man to the verge of ruin; and it is undeniable that the typical (in English eyes) Frenchwoman, who, as a matter of fact, takes no thought for the seventh commandment and is a drunkard, has, especially in these later years, become a good deal of a bore. On the other hand, *The Crime of Maunsell Grange* has the supreme virtue of being readable from first to last. Besides, there are three exceptionally good characters in it—the unfortunate hero and the two stepsisters, to whom he makes love in turn. The reader will approve generally of Aylward's choice: Félicie is at least a natural child, while Azrael is not serious enough to make a thoroughly good and complete woman. In fact, she is such a prig and so devoid of courage that she deserves to die an old maid, and not to become the wife of a sensible clergyman. Although we have far too much of Sirène and her cognac, it must be allowed that the contrast between her first husband who, with all his faults, is a gentleman, and her second, who is intensely vulgar, is admirably brought out. The incidents with which the story is profusely sprinkled, such as the mysterious murder of Hébert and the combat between him and his rival for the affections of the unsatisfactory Azrael Charlton, are also well managed, and, while sensational, are not unduly so. Altogether, *The Crime of Maunsell Grange* is a really excellent example of what we rather shamefacedly regard as "Railway Reading."

In *Mervyn Hall*, a neat volume of some 300 pages, Mr. F. R. Roberts provides an attractive and not too long drawn out banquet of horrors. Given a wicked uncle bent on compassing the death of a nephew who fortunately is so weak and selfish as not to merit any sympathy; Shiney Bill, a quite Shaksperian murderer; an adventurer who ascertains the relations that exist between the uncle and Shiney Bill; a distressed young woman and a good young man engaged (in a vague way) to that young man, and one may easily divine the rest—except, perhaps, the death of uncle Trevelyan of heart disease, instead of toppling over a parapet when he is confronted by a detective. There is a stage rapidity about the action of the story which is pleasant rather than otherwise, and the scoundrels are all artistically compact of unscrupulousness. The girl of the story is not much to speak of, and her lover is still less; but this is probably true of all girls and lovers in melodramatic novels of this kind.

The Temptation of Dulce Carruthers, which has already appeared in a popular magazine, cannot be better described than as a good "girls' story." The heroine is a young woman of more than ordinary

musical culture, who makes a rather nice little mistake, and repents also in the very nicest way. In other words, she throws over Jack Mordaunt for Lord Melvell. But at the eleventh hour she declines to marry her second fiancée, and disappears into the ranks of the teaching profession, only, of course, to be re-discovered by Jack Mordaunt, who equally of course from being a poor doctor has become a well-to-do gentleman. Most of the characters in this story, both male and female, are quite ordinary folks—and all the more likely to be popular on that account; but there is some force (even if it be unpleasant force) of character in Lady Spenhouse, whose chaperonage of Dulce all but leads to disastrous results. Dulce's own brief but brilliant career as a "beauty" is also skillfully sketched.

In *Lucky Lines*, Mrs. Jessie Saxby has produced what is perhaps her "strongest" story. There is far more character in it than in any of its predecessors, and it is even possessed of a plot of considerable ingenuity. At all events, the interest of the reader in a mysterious bag with its marvellous contents is thoroughly sustained. Shetland character is sketched to much more purpose than it has been in recent fiction. The portraits of the two leading men, Yaspard and Magnus, and of the two leading women—it would scarcely be correct to style them heroines—Helen and Aunie, seem to belong to the category of speaking likenesses. There are plenty of sensational situations in *Lucky Lines*—shipwrecks, boat-upsettings, hairbreadth escapes—but there is no strain of exaggeration in any one of them. Nor, although it is obviously the purpose of Mrs. Saxby to uphold certain of the minor Christian virtues, such as patience and resignation, does she thrust it too much on her readers. She is to be congratulated on the decided literary advance she has made in *Lucky Lines*.

There is genuine character—it is difficult to use a better word—in the volume of stories to which the first, "Joel Marsh, an American," gives the title. But there is also a repellent element of sadness; not one ends altogether satisfactorily. There is an air of artificiality about certain of the stories in the centre of the book, such as "Virtue, an Etching," and "A Passion of Capri." But the first and the last are absolutely American, and are in every way admirable as a picture of remorseless fanaticism—in this case rebelled against, though in a futile way. "A Sacrifice to Faith" is perfect; even Mr. Rudyard Kipling has given us nothing "stronger." But far and away the best story in this volume is that which gives its title to it. Joel Marsh, as a whimsical American who is a benefactor to his species and especially to that forlorn member of it, William Eaton, has no superior—perhaps has not even an equal—in the whole range of the humorously pathetic literature of the States.

There is a vast deal of good workmanship—scientific no less than literary—in *The Orchid Seekers*, which is a story of adventure in Borneo; and the boys for whom it has been written will rise from its perusal

not wiser perhaps, but better informed, than they were before they began, provided they have the patience to read it through. But will they have the patience? Mr. Russan and Mr. Boyle, it is only too obvious, must, if they are to collaborate successfully, learn the supreme art of condensation. It is evident that they are thoroughly acquainted with every branch of their subject or subjects. Their hairbreadth escapes, their bloody combats with sanguinary Dyaks and treacherous Chinamen, are quite as good as their botany, geography, and ethnology. The Enthusiasm of the Blue Orchid is manifestly as entrancing as any other of the enthusiasms of the day, and a good deal purer. But it is quite impossible to finish this book at two sittings, much less in one; and this is a serious, if not a fatal, objection to any work intended for boys. But no doubt Messrs. Russan and Boyle will do better and less next time. They exhibit all the material—especially full and well-digested information and literary conscientiousness—that good story tellers are made of.

WILLIAM WALLACE.

CURRENT LITERATURE.

The Theory of Wages; and its Application to the Eight Hours Question and other Labour Problems. By Herbert M. Thompson. (Macmillans.) This is a small book, but ambitious. "The economic statements are for the most part those accepted by the economists of to-day"; but it has been the writer's aim "to put together in a concise form the considerations essential to the case scattered through the manuals of Political Economy" (Pref. viii., ix.). In rejecting both the Wages Fund and the Iron Law, Mr. Thompson is certainly orthodox; and his criticism of J. S. Mill's illustrations of the doctrine that a demand for goods is not a demand for labour, harmonises with the general opinion among the orthodox that Mill's reasoning at this point is not free from obscurity. He accepts Prof. Marshall's dictum that we ought to speak not so much of Causality as of Reciprocity; earnings, interest, wages, and prices are "varying proportions of a varying product," "mutually determining" one another, rather than forming a chain of causes and effects. But there he leaves orthodoxy and Prof. Marshall, and propounds a view (supposed long ago dead) that rent too is one of the mutually determining elements. Against Ricardo and nearly all post-Ricardian economists without exception, he maintains that rent enters into price: "rent and prices are mutually determining elements" (p. 63). "Rents having fallen, commodities can be produced more cheaply, because a smaller proportion of their price has to be allocated to the payment of rent" (p. 64). Mr. Thompson's position may perhaps be put in this way. The theory of a Wages Fund made wages to depend positively on capital; the residual theory makes wages to depend negatively on rent, interest, and profits, so that what these leave, labour secures. Both assume that rent is never a cause, but only an effect of the shares of employer and capitalist, if not of labourer. Mr. Thompson holds that even rent is not residual, but the shares of landlord, capitalist, employer, and labourer are all interdependent, and all equally affect price. It appears, however, that he only means that "price can be ultimately analysed so as to trace therein the respective rewards granted to the various agents of production" (p. 10). In other words, if the farmer gets £300

for his wheat crop, part of that sum will be spent by him in paying his rent, as well as part in paying his labourers' wages. In fact, from the farmer's point of view, rent enters into the year's expenses. This homely truth is not in conflict with the classical theory of rent. But neither the farmer's heavy expenses for rent, nor his heavy expenses for labour, nor his outlay for anything else; will enable him to force his own price on a reluctant market. The relation of cost to price deserves more thorough treatment than it gets in the present book; it is rather assumed than proved that (1) aggregate rents affect the aggregate cost of the wheat supply, and (2) the aggregate cost determines the aggregate price. Mr. Thompson in his concluding chapters proceeds largely by means of diagrams, and the diagrams might be convincing if (as so often in economical books) the figures were not arbitrary and made to move this way and that at the will of the author. His general conclusions in regard to the position and prospects of working men and working women seem temperate and just.

Woman's Mission. A series of Congress papers on the Philanthropic Work of Women. Edited by the Baroness Burdett-Coutts. (Sampson Low.) This volume is the product of many pens. Descriptive accounts of philanthropic work, contributed by some thirty or forty notable women, form its main substance, each writer treating of her own field of activity. To these the editor has added numerous summarised reports of charitable work that is being carried on both by public institutions and by private enterprise. Containing as it does the impressive and hope-inspiring record of a vast accumulation of strenuous effort, set on foot by Englishwomen in the cause of suffering humanity, the book should prove as welcome to readers over here as to their Chicago kinsfolk, for whose great festival it has been specially compiled. Isolated deeds of mercy, and guardian angels who perform them, come within the experience of most of us; but without something like a connected survey it is not easy to realise the multiplicity of the healing processes that are being daily brought to bear on our innumerable social sores. Nor, perhaps, does the vaguely informed mind always yield a due measure of recognition to the thin rills of endeavour that take their rise over the somewhat stony ground of narrow pietism. We must follow the stream as it grows and widens, to see how successfully the imperious claims of earthly existence end by holding their own beside those of the shadow world beyond the grave. It would take long even to name the barest headings of what is being done; to tell how the lives of little children are upheld and sweetened, how young lads and girls are safeguarded from temptation, and stimulated to self-improvement; to describe the homes of rest for the disabled, the watchful protection of dumb animals, the devices for bringing work and workers face to face, the rescue of the fallen by helping hands. We can only advise women to get a sight of this interesting volume, and study it for themselves. It will even serve to guide such as, having leisure to bestow, are doubtful how it may be best employed. One omission we note with regret—the partial organisation of Women's Trades Unions has not been included in the compiler's array of philanthropic achievement. Yet philanthropy never renders more solid service than when it strives to secure for unprotected workers fair terms and the due reward of toil. The necessity for adventitious aid will diminish only in proportion as the respective claims of employed and employers come to be equitably fixed and dealt with.

Outlines of the Principles of History. By J. G. Droysen. With a biographical sketch of

the author. Translated by E. B. Andrews, president of Brown University. (Boston: Ginn.) The late Professor Droysen, of Berlin, is well known as one of the leading representatives of the German school of philosophical historians, and this little volume is very typical of their ideas and way of regarding history. Its phraseology seems at first strange and almost bewildering to an ordinary English reader, but still it contains much that is suggestive to the careful student. The following extract will give a fair notion of the style and matter of the book:

"It is the mistaken pride of the human mind to bolster the circles of what it directly apprehends upon its own angular constructions as their norm or confirmation; while, in fact, these constructions are only effort upon effort gradually to trace a line outside those circles. We deny the spherical lines of faith because our thought cannot exhaust them with its right-lined figures any more than that boy of Augustine's, eagerly as he might bail with his shell, could dry the hole which he had dug on the shore, when the sea was always ready to pour into it."

One of the best parts of the book is devoted to a weighty criticism of Buckle's *History of Civilisation*, concerning which Droysen remarks with great truth:

"The confusion of which Buckle is guilty is obvious. Because he neglected to examine and sound the nature of the subjects with which he undertook to deal, he proceeds with them as if they did not have any nature or character of their own, and so did not need a method of their own; and the method which he does apply in this department, so foreign to it, avenges itself by making him put up with commonplaces, instead of the calculable formulas in which it elsewhere expresses its laws—commonplaces which may have a certain propriety for to-day and yesterday, but which, in face of history's millenniums, in face of the great social formations of the middle age, of beginning Christianity and of the Greek and Roman world, appear entirely unmeaning."

NOTES AND NEWS.

WE hear that Mr. Grant Allen is thinking of preparing for publication a volume of poems, most of which were written a good many years ago.

THE Rev. John Owen, rector of East Anstey, has written a companion volume to his *Skeptics of the Italian Renaissance*, dealing with such representative French thinkers as Montaigne, Ramus, and Pascal. It will be published, early in the autumn, by Messrs. Sonnenschein.

MR. WILLIAM HEINEMANN will publish on Monday next, under the title of *From the Five Rivers*, a volume of short stories by Mrs. Steel, author of "Miss Stuart's Legacy," the serial now running in *Macmillan's Magazine*. They are descriptive of different phases of Indian life, and none of them have before appeared in serial form.

MESSRS. OSGOOD, McILVAINE & Co. will publish immediately an historical romance, in two volumes, by General Lew. Wallace, who has the reputation of being the most popular author in the United States. Under the title of *The Prince of India*, it describes the capture of Constantinople by Mahommed II.

MESSRS. LONGMANS will publish in the autumn another collection of Mr. F. Anstey's contributions to *Punch*, with the original illustrations by Mr. J. Bernard Partridge. This will be entitled "The Man from Blankley's: a Story in Scenes, and other Sketches."

MR. JOHN MURRAY announces for early publication a little book by Prof. William Knight, of St. Andrews, entitled *The Christian*

Ethic. The object of the author is to explain from history the type of character and conduct which is the distinctive product of the Christian religion, as contrasted with the other moral systems of the world.

MESSRS. MACMILLAN & Co. will publish in the course of next month a translation of Prof. Luigi Cossa's *Introduction to the Study of Political Economy*. The translator is Mr. Louis Dyer, who, in co-operation with the author, has revised the work and brought it down to date, and has also added a subject-index.

DR. HENRY BARBER has in the press an elaborate work on *British Family Names: Their Origin and Meaning*, which will be published by Mr. Henry Gray, of Leicester-square. After a general introduction, the author first deals with those surnames which are derived from places, trades, offices, tribes or clans, nicknames, Christian names, &c. He then discusses those which are ancient patronymics, arranging them under Old Norse, Frisian, Anglo-Saxon, and Norman. For this portion of his book, he has made much use of the Icelandic *Landnamabok*, and of the *Domesday Survey*. Finally, he gives an alphabetical list of about eight thousand modern surnames, classified under their various origins.

MESSRS. HUTCHINSON & Co will publish, towards the end of September, a new novel, by Mr. Frankfort Moore, entitled *A Gray Eye or So*. The same author's recent novel, *I Forbid the Banns*, has already reached a fifth edition.

THERE will shortly be published, in the series of "Cornell Studies in Classical Philology," a treatise by Dr. G. W. Botsford, extending to about 350 pages, upon *The Development of the Earlier Athenian Constitution*. It will set forth the genesis of Greek political institutions from their primitive Aryan forms; and it is intended not merely for the specialist in classical history, but also for the student of sociology.

MR. H. JOHNSON, editor of *On Sledge and Horseback to Outcast Siberian Lepers*, which has already reached a fifth edition, is preparing a short *Life of Miss Kate Marsden*. The volume will be issued simultaneously in England and America, the Record Press being the publishers in this country.

MESSRS. JAMES NISBET & Co. are about to publish a book on *Betting and Gambling*, by Major Seton Churchill, as a companion to "Forbidden Fruit for Young Men," by the same author.

THE Lambeth Palace Library will be closed for the usual recess for six weeks after Wednesday next, August 30.

THE Gypsy Lore Society, late of Edinburgh, is now being revived in Hungary, with the Archduke Joseph as patron, Mr. Charles G. Leland as president, and Mr. D. Mac Ritchie as hon. secretary. The organ for publication is the *Ethnologische Mitteilungen*, of Buda-Pest, edited by Prof. Dr. Anton Herrmann.

WE learn from the *New York Nation* that the Congress of Brazil has refused to ratify the copyright treaty with France, which was negotiated so long ago as January, 1891. The chief argument against the treaty was thus formulated in the report of the committee of Congress:—

"Our journalism, which is the main factor of popular instruction, would be deprived of the inexhaustible source whence it seeks the material necessary to the fulfilment of its civilising and patriotic mission."

And again:

"Treaties, as a rule, are of advantage only to the strong nations, serving them as a pretext, thanks to the niceties of interpretation which they keep

in reserve, to over-ride the most elementary principles of international law, and to subject weak nations to humiliations."

MR. ALFRED ANSCOMBE (of 28, Carlingford-road, Green Lanes, Tottenham) has sent us the second of his privately printed *Chronological Tracts*. The first, it may be remembered, dealt with the date of the obit of St. Columba, and aimed at refuting those who would apply a cycle of eighty-four years to the computation of the British and Irish Easter. The present one treats of St. Gildas of Ruys and the Irish regal chronology of the sixth century. First, we have the year of the obit of St. Gildas fixed at 554 instead of 570, as commonly accepted; next, the ferial chronology of Tighernach is compared with the chronology of later authorities, with the result that the reign of Ainmire has to be antedated by some nineteen years, so as to allow of St. Gildas's visit to him in 549; then, the chronology of the eclipses in the earlier part of the *Annals of Tighernach* is examined; and, finally, the epistle of St. Gildas to the kings and clergy of Britain is dated in 499, and early in that year rather than late. We may add that Mr. Anscombe promises a third *Chronological Tract* for October, upon the computation of the schismatic Easter of the ancient churches of the British Isles.

THE FORTHCOMING MAGAZINES.

THE September number of the *United Service Magazine* will contain the following articles: "The Protection of our Mercantile Marine in time of War," by Vice-Admiral P. H. Colomb; "The Rulers of India," by Sir Mountstuart Grant Duff; "Regimental Histories," by Col. J. F. Maurice; "The Settlement of the Franco-Siamese Question," by Lord Lamington; and "The Peace of Europe," by Dr. Karl Blind, giving an account of the Pan Slavist propaganda.

AMONG the contents of the September number of the *English Illustrated* will be "A Talk with Mr. Clark Russell on his Sea Novels," by Mr. Raymond Blathwayt. The Hon. R. Lyttelton contributes a paper on "Cricket," and Mr. Frederick Dolman an article on Mr. Chamberlain's collection of orchids, illustrated from photographs; while "Q." writes on "Living English Poets."

THE *Magazine of Art* will contain an article, by Mr. Wilfrid Meynell, on "Portraits of Cardinal Manning," which is illustrated with eleven reproductions, including the oil paintings by Messrs. Richmond, Watts, and Oulless, and the dry-point by Mr. Mortimer Menpes.

THE *Art Journal* for September will contain an illustrated paper entitled "Indoor Venice," by Lady Colin Campbell, and another by Prof. R. A. M. Stevenson on the collection of pictures owned by Mr. Justice Day. The plates for this number will be "Cromwell at Ripley Castle," by R. Lehmann, which forms the text of an article by Miss Kingsley, and Fred. Walker's "Harbour of Refuge," with a note by Mr. F. G. Stephens.

THE September number of the *National Review* will contain the following articles:—"The Behring Sea Award," by Mr. Staveley Hill; "Judas," by Admiral Maxse; "An Englishwoman in Tibet," by Miss Taylor; "The Rupee Difficulty," by the Hon. Evelyn Hubbard; and "Ethics of Field Sports," by Mr. W. Earl Hodgson.

DR. KARL BLIND will contribute to the forthcoming number of the *New Review* a paper entitled, "Shetland Folklore and the Old Faith of the Scandinavians and Teutons," dealing with survivals of Nature worship.

ON August 30 will be published the first number of a new volume of *Chums*, containing the commencement of two serial stories, viz.:—"Twixt Earth and Ocean; or, Lost on Du Corrig," by Mr. Standish O'Grady; and "Under the Shadow of Night," by Mr. D. H. Parry. An interview with Lord Charles Beresford will appear in the same issue.

THE Lichfield Diocesan Mission Council has decided to start an illustrated weekly children's paper, to be called *Brave and True*. It will be edited by the Rev. A. Whympere, of Nottingham, and published by Messrs. Bemrose & Sons. The first number will be ready in September.

MISS E. EVERETT-GREEN is about to contribute to the *Christian Pictorial* a serial story, entitled "Locked on the Inside."

THE scarcity of new books is so great that the *National Observer* proposes to fill its literary section this week with reviews of old ones, done in several styles from the point of view of to-day. The list includes "In Memoriam," "Ivanhoe," the first two volumes of Macaulay's *History*, "Boxiana," and so forth.

TRANSLATION.

PETRARCH TO DEATH (AFTER SONNET CCLXXXII).

It lies with Death to take the beauty of Laura, but not her gracious memory.

Now hast thou touch'd thy stretch of power, O Death;

Thy brigandage hath beggar'd Love's demesne
And quench'd the lamp that lit it, and the queen
Of all the flowers snapp'd with thy ragged teeth.
Hollow and meagre stares our life beneath

The querulous moon, robbed of its sovereign:

Yet the report of her, her deathless mien—
Not thine, O Churl! Not thine, thou greedy

Death!

They are with her in Heaven, the which her grace,
Like some brave light, gladdens exceedingly
And shoots chance beams to this our dwelling-
place:

So art thou swallowed in her victory.

And me her beauty whelmed in very sooth,
On me that last-born angel shall have ruth.

MAURICE HEWLETT.

NOTES ON TWO RECENT EDITIONS OF WORDSWORTH.

I.

THE CHRONOLOGY OF WORDSWORTH'S POEMS.

IN the notice of Prof. Dowden's edition of Wordsworth's poetical works contained in the *Athenaeum* of August 12, there occurs a sentence which appears to me loudly to demand explanation. The review as a whole is manifestly the work of a writer of culture and research, who for the most part expresses his views on matters of criticism with a genial candour as charming as it is uncommon; but we venture to think that most persons who know anything at all about the question will stare in perplexed astonishment when they come upon the following sentence:

"There is finally [i.e., in Prof. Dowden's edition] a chronological table which is a great improvement on those which have preceded it—tables, however, which, it is only just to remember, were necessarily of the nature of trial-lists."

By "the tables which have preceded it" the reviewer of course means (1) the chronological table printed by Prof. Knight at the close of the Preface to the first volume of his edition of the *Poetical Works* (1882); (2) the second, revised table first printed in the *Transactions of the Wordsworth Society* (July, 1885), and subsequently included in vol. viii. of Knight's *Edition of the Poetical Works*; and (3) the table prefixed to the poems in Macmillan's one-

volume edition of 1888. Of these three tables, No. 3 is an almost *verbatim* reprint of No. 2.

In the observation quoted above, then, the reviewer clearly admits the inferior worth of Prof. Knight's chronological tables, and endeavours partly to account for and justify it by referring to the necessarily tentative nature of these lists. But what, we ask, is the true meaning of this term "trial-list"? Does it imply any uncertainty, any tentativeness other or greater than that which attaches to every chronological table drawn up under the conditions of partial and imperfect information? We cannot conceive how it can be explained to do so; unless, indeed, we are to take the reviewer's words to mean that Prof. Knight's tables are nothing better than rough-and-ready lists of poems to which haphazard dates have been assigned in rudely and randomly conjectural fashion, and which are intended merely to serve as a starting-point or basis of operations in the slow and laborious process of ascertaining and verifying the chronological order of the poems. Should this chance to be the particular force of the term "trial-list" as here employed by the reviewer, we are persuaded that Prof. Knight himself would be the first to repudiate a suggestion which would impute to his chronological lists any lack of authoritative certainty other than that inevitable under the circumstances of imperfect knowledge in which they were drawn up. The subject of chronology from the very first holds a prominent place in Prof. Knight's edition of the Poems; nor is there either in his Preface or in his earlier notes even the very faintest trace of dissatisfaction with or misgiving for the table given in his first volume. On the contrary, he anticipates nothing beyond the very narrow margin of error pardonable if not absolutely inevitable in a table of such extent and detail. His own words on the subject are:—

"As the chronological arrangement is not only important in itself, but also in its bearing on other features of this edition, a complete list of the poems thus arranged is given at the close of the Preface to this volume. It is perhaps too much to hope, however—even after every effort has been made—that perfect accuracy as to the date of each poem, in a list of between eight and nine hundred, has been finally secured." (Note 2, p. xvii., vol. i., Knight's Ed.). Words which assuredly indicate in the clearest manner that, in its author's eyes at least, the table given in vol. i. was far from being the mere rough-and-ready "trial-list" that the *Athenaeum* reviewer apparently desires to represent it. Again, Prof. Dowden's chronological table, "improvement" though it unquestionably is, must yet be regarded as a "trial-list" so far as its conjectural dates—and they are not a few—are concerned. But this fact would never even for a moment be admitted by an impartial critic to afford the least excuse for any carelessness or lack of due research in the correction and verification of the dates; nor can such a plea be now advanced with any show of candour in excuse for or palliation of the teeming blunders of Prof. Knight's tables. Again, if Prof. Knight's second, revised table be merely "of the nature of a trial-list" (understanding that term in whatever special depreciatory sense the reviewer wishes to attach to it), how comes it that the poems in Macmillan's one-volume edition of 1888 are printed in the order prescribed by it without a single word of warning, explanation, or qualification to the student, for whose use the book is specially designed? (It is hardly necessary to explain that the chronological table prefixed to Macmillan's edition is almost word for word identical with that given by Knight in vol. viii. of his edition of the Poetical Works). Or how, indeed, comes it that Prof. Knight ventured to print the poems in his edition according to the order prescribed by a table which was merely

"of the nature of a trial-list"? Surely it was, to say the least, the height of folly to adopt an arrangement based upon a mere trial-list for an edition of the Poems which a great critic once pronounced "safe to become the standard and definitive edition of Wordsworth"! We fancy that we can discern between the lines of the reviewer's observations quoted above a good-natured desire to lighten the weight of blame attaching to Prof. Knight for the inaccurate character of his chronological work. But in such delicate matters zeal may easily outrun discretion; and the reviewer would do well to beware lest, while endeavouring to relieve Prof. Knight from the charge of laxity in the verification of his dates, he does not ultimately involve him in the far more serious charge of deliberately electing to arrange the material of what once promised to be an exhaustive and definitive edition of the Poems in the order prescribed by a mere rough and ready trial-list, a rude temporary makeshift the unstable character of which none could have known better than he who had hastily put it together to serve as something for the chronologist to work upon.

And now it is time for us to turn to the tables themselves, and endeavour to ascertain how far they fall short of the high pitch of accuracy which is reached in the chronological work recently given to us in Prof. Dowden's seven volumes. We have said that the subject of chronology holds a prominent place in Prof. Knight's edition of the Poems. In fact, not only does he prefix to each several poem of the eight volumes the date both of composition and of publication; not only does he frequently pause to discuss obscure or disputed questions of chronology in prefatory note or postscript; but he has, along with all this, made two successive attempts to construct a synoptical table containing "A list of Wordsworth's poems arranged in chronological order, as far as can be determined from accessible data." Of the earlier of these two tables—that prefixed to the poems of volume i.—we are relieved from the task of making any examination by Prof. Knight himself, who, within one twelvemonth from the date of its publication, repudiated it as no longer representative of the existing condition of our knowledge. It is to the second table—that which originally appeared in the *Transactions* of the Wordsworth Society (July 1885), and was afterwards printed at the end of volume viii. of the Poetical Works (1886)—that our attention must be mainly directed, because this is the last table published by Prof. Knight, who, had he suspected it of being seriously inaccurate or imperfect, had an excellent opportunity of recalling it in favour of a third revised table when he was preparing the *Life of William Wordsworth* for publication in 1888. It is true that in a note on page 21, vol. ii., of the *Life* he refers to certain errors still remaining in the second table; but these (as he seems to have thought) inconsiderable survivals he promises to correct in the volume of Selections by the members of the Wordsworth Society, which, he announces, is to appear in the autumn (of 1889). This table of the *Transactions*, then, and of vol. viii. of the Poetical Works—inasmuch as it was the last table issued by Prof. Knight—we are justified in regarding as (with the exceptions above-mentioned) his final and authoritative pronouncement on the question of chronology; and as such it has been reprinted almost *verbatim* by Messrs. Macmillan, who have placed it in the forefront of their one-volume edition of Wordsworth, to serve the double purpose of a chronological synopsis and a table of contents. To the examination of this second table, then, let us now betake ourselves without further delay.

In Prof. Knight's revised table of 1885-86 the poems are arranged in groups according to the (ascertained or conjectural) year of their production; the title of each poem being given precisely as it appears in the author's final edition of 1849-50, and the first line of the poem added below in smaller type. Where no title is found—as is the case with the majority of the sonnets, for example—the first line only is given. Over against the title—or the first line—there stand two dates, the year of composition and the year of publication; so that the table consists of a triple column, thus:

Composed.	Title	Published
1799	A Poet's Epitaph "Art thou a Statist in the Van."	1800

So much for the plan on which the table is drawn up. What concerns us, however, is not the symmetrical construction of the table but the question, What value should we attach to the dates it contains? With regard to one set of dates—viz., those which mark the year of publication, there ought to be, one should think, little doubt or difficulty. It ought, beyond all question, to be possible to state correctly at least the dates of the publication of each of Wordsworth's poems. Except a very few pieces which were inserted in journals, such as the *Courier* or the *Morning Post*, or contributed to some annual, such as the *Keepsake*, and one or two more, e.g., "The Eagle and the Dove," which first appeared in the volume entitled *La petite Chouannerie*, the poems, as a rule, made their earliest appearance in the pages of that long series of editions published during the lifetime of the author. These are every one accessible to the student; and all that need be done in order to fix the publication-date of a given poem, is to trace it as far backwards as it reaches through the series which, terminating in 1849-50, extends through 1845, 1843, 1842, 1838, 1836-7, 1835, 1832, 1827, 1822, 1820, 1819, 1816, 1815, 1814, 1807, 1800, and 1798 as far back as to 1793. Practically, of course, this tedious though absolutely simple process will not be often required by the student who has any acquaintance worth mentioning with the poems. It is only when he comes to the pieces of minor importance or narrower range of popularity that he will find it necessary to have recourse to the irksome but infallible search-process. But no matter how tedious and cumbersome the method, what conceivable excuse can there be for the neglect or evasion of it when the main object in view is the construction of an absolutely impeccable table of reference? Having premised thus much, let us turn to Prof. Knight's table, and test the accuracy of the publication-dates given therein by comparing them with the testimony afforded by the several editions of the Poems. The result may be most conveniently conveyed in a tabular form:

Prof. Knight's Date	Title of Poem.	True Date
1842	The Birth of Love	1795 only
1845	Address to the Scholars of the Village School of —	1842
1842	The Cuckoo and the Nightingale	1841
1842	Troilus and Cresida	1841
1807	To Touissant L'Ouverture	1803
1807	"It is not to be thought of that the Flood"	1803
1807	"When I have borne in memory what has tamed"	1803
1845	At the grave of Burns, 1803	1842
1845	Thoughts suggested on the Banks of the Nith	1842
1845	Lines on the expected Invasion	1842
1845	The Forsaken	1842
1845	At Applethwaite, near Keswick, 1804	1842
1845	Elegiac Verses in memory of John Wordsworth	1842

Prof. Knight's Date.	Title of Poem.	True Date.
1820	Composed by the side of Grasmere Lake	1819
1815	"There never breathed a man who, when his life"	1809
1815	"Destined to war from very infancy"	1809
1815	"Not without heavy grief of heart did He"	1810
1815	"Pause, courteous Spirit? Balbi supplicates"	1810
1820	Yarrow Visited, September 1814	1814
1832	"By Moscow self-devoted to a blaze"	1827
1827	The Germans on the Heights of Hochheim	1822
1827	Lament of Mary Queen of Scots	1820
1820	"Fallen, and diffused into a shapeless heap"	1819
1822	At Dover	1838
1823	"Down a swift stream, thus far, a bold design"	1827
1845	i. The Pilgrim Fathers	1842
1845	ii. Continued	1842
1845	iii. Concluded—American Episcopacy	1842
1822	Baptism	1827
1822	Sponsors	1832
1822	Confirmation	1827
1832	Filial Piety	1829
1822	Confirmation (continued)	1827
1815	Hoffer	1809
1815	"Advance—Come forth from thy Tyrolean Ground"	1809
1815	Feelings of the Tyrolean	1809
1815	"Alas! What boots the long laborious Guest"	1809
1815	"And is it among rude, untutored Dales?"	1809
1815	"O'er the wide earth, on mountain and on plain"	1809
1815	On the final Submission of the Tyrolean	1809
1827	"A volant Tribe of Bards on earth are found"	1823
1827	"Not Love, not War, nor the tumultuous swell"	1823
1822	After-thought	1832-1837
1836	"If thou indeed derive thy light from Heaven"	1827
1835	The Monument commonly called Long Meg	1823
1845	Composed by the Seashore	1842
1836	Extempore Effusion upon the death of James Hogg	1835
1835	"Said Secrecy to Cowardice and Fraud"	1838
1845	Love lies Bleeding	1842
1845	Companion to the foregoing	1842
1845	The Cuckoo Clock	1842
1845	"Though the bold wings of Poesy affect"	1842
1845	Suggested by a Picture of the Bird of Paradise	1842
1835	On the Departure of Sir W. Scott for Naples	1833

If this table of ours be correct—and we venture to think it will bear the strictest investigation—Prof. Knight has, in attempting to carry out the perfectly simple, though no doubt mechanical and tedious task of fixing the publication-dates of the poems, actually erred in more than fifty instances! Figures are sometimes eloquent things; here, for instance, they speak volumes, and comment, happily, is not required, since, if it were, it would be a most painful task. Let us therefore, now proceed without further delay to examine the remaining column of dates in Prof. Knight's table, viz., that containing the dates of composition. These dates, we may observe, are not by any means so easily got at as the dates of publication, and, in some instances, cannot be ascertained without a good deal of troublesome research.

Knight's date of composition.	Title.	True date of composition.
1799	"I come, ye little noisy Crew"	1798
1799	There was a Boy	1798
1799	The Simplon Pass	(?) 1804

Knight's date of composition.	Title.	True date of composition.
1802, May 7.	Resolution and Independence.	May 3— July 4, 1802
1802, July 30.	Composed upon Westminster Bridge	July 31, 1802
1803	Departure from Grasmere Vale, August, 1803	1811
1803	"Too frail to keep the lofty vow"	Many years later. 1803-1827
1803	To the Sons of Burns	1803-1827
1803	Address to Kilchurn Castle (First three lines written on the spot in 1803)	Before 1827
1804	To the Cuckoo.	March 23-26, 1802
1804	The Seven Sisters	1800
1804	"The Prayers I make will then"	1805
1805	"When, to the attractions of the busy world"	1800-(?) 1802
1806	"Clouds lingering yet"	1807
1806	"Yes! hope may with my strong desire"	1805
1806	"No mortal object did these eyes"	1805
1810	"There never breathed a man"	1809
1810	"Destined to war from very infancy"	1809
1810	"Not without heavy grief of heart"	1809
1810	"Pause, courteous Spirit! Balbi supplicates"	1809
1811	"Soon did the Almighty Giver"	1841
1808	"The Embowering Rose"	1808-1811
1808	"Ye Lime-trees, ranged before"	Nov., 1811
1814	Dion	1816
1815 Mar.	"High is our calling, Friend"	Dec., 1815
1815, Sept.	"While not a leaf seems faded"	Dec., 1815
1815, Nov.	"How clear, how keen"	Dec., 1815
1815	To the Poet, John Dyer	1811
1820	"Fallen, and diffused"	1819
1820	"There is a little unpretending Bill"	1801
1820	After-thought	1832-1837
1820	At Dover	1838
1828	The Wishing-Gate destroyed	after (?) 1836
1831	Fancy and Tradition	1833
1832	"If thou indeed derive thy light"	before 1827
1827	"Oft have I caught, upon a fitful breeze"	1824
1835	"Said Secrecy to Cowardice"	1838
1836	"Six months to six years added"	(?) 1812
1835	"People! your chains are severing"	1831
1833	The Monument called Long Meg	before 1823
1841	"All praise the Likeness"	1840
1841	"Though I beheld at first"	1840
1842	Men of the Western World	1839
1842	Farewell Lines	before 1834
1845	The Cuckoo Clock	probably 1828
1845	"Tho' the bold Wings of Poesy"	1842
1845	Suggested by a Picture of the Bird of Paradise	1842
1845	"So fair, so sweet, withal"	1844
1832	Filial Piety	in or before 1829
1832	"Haydon! let worthier judges"	June 11, 1831
1827	"Such age how beautiful!"	1824

To these fifty-one instances of Prof. Knight's inaccuracy in the matter of composition-dates, we must add seventeen sonnets from the Itinerary Series of 1837 dated by Prof. Knight 1837, but in fact written in 1841; and at least as many more from the poems grouped under the year 1827, of which not more than two or three can have been written in that year. This gives the very formidable total of eighty-five misdatings in the composition-date column of the table, as against fifty-four misdatings in the column indicating the date of publication.

It would be impossible to describe the process of investigating the dates of composition better than by quoting the account which Prof. Knight gives of it in the Preface to his edition of the Poems (vol. 1, pp. xiv.-xv.):

"It is only by comparing Wordsworth's own lists of dates with the contents of the several editions of his works, with the Fenwick Notes, and with his sister's journal, that we can reconstruct the true chronology. To these must be added the

internal evidence of the poems themselves, incidental references in letters to his friends, and stray hints gathered from miscellaneous quarters."

It would have been well indeed both for Prof. Knight's reputation as an editor and for the efficiency of his book had he made regular and persevering use of the various subsidiary aids to the chronology of the poems which he here so clearly enumerates. But unhappily he seems to have lacked the plodding patience necessary for such a tedious and uninviting task. No doubt there are some items in the second *errata* list given above, for which Prof. Knight cannot justly be held accountable. For instance, the two sonnets referred by him to 1841 were actually written in the preceding year; but of this fact there existed—so far as we are aware—no evidence within Prof. Knight's reach until the publication of certain hitherto unedited letters of Wordsworth in the *Cornhill Magazine* of this year. But such cases are few and inconsiderable. In by far the greater number of instances Prof. Knight's mistakes are such as could easily have been avoided at the expense of a little research either into Dorothy Wordsworth's Journals, or else amongst the Wordsworth Correspondence, or even, it may be, into the internal evidence of the poem under examination. Had he read the Grasmere Journal carefully through, for example, he would not have fallen into the error of assigning the poem of "The Seven Sisters" to the year 1804; for Dorothy Wordsworth writes on August 17, 1800, "William read us the *Seven Sisters*." The same authority would have set him right as to the date of "Resolution and Independence," had he consulted it more carefully than he saw fit to do. On the other hand, by too blindly following the lead of the Grasmere Journal, he has failed to hit upon the exact date of the "Westminster Bridge" sonnet. That Journal contains frequent instances of erroneous date-entries; among the rest, it gives "Saturday, July 30, 1802," as the day on which Wordsworth and his sister left London by the Dover coach at half past five in the morning, and this date Prof. Knight was content to transfer, without examining it, to his chronological table. But in fact Saturday was not the 30th, but the 31st, of July; and so it happens that this unlucky sonnet, which has been misdated in every successive edition of the Poems since its first appearance in the two volumes of 1807, finds itself for the first time correctly dated on page xlii. of Prof. Dowden's memoir of the poet (Aldine Edition, vol. i., p. xliii). Again, the Grasmere Journal supplies us with the true date of the "Cuckoo" poem, and with that of the beautiful verses beginning "When, to the attractions of the busy world," which Dorothy Wordsworth calls the "Firgrove," or the "Inscription of the Pathway"; but in neither of these instances has Prof. Knight deferred to it. To proceed, the Coleorton Correspondence would have enabled Prof. Knight to assign correct dates to the Michael Angelo sonnets, had he taken the trouble to consult it; and from the same quarter the sonnets to the poet, John Dyer, and to Lady Fitzgerald—and possibly many other poems—might have been furnished with their respective actual dates. Our space is too narrow for any further continuation of this running commentary; but we must find room for the following example of Prof. Knight's extraordinary rashness of statement. In the prefatory note to the "Character of the Happy Warrior" (vol. iv., p. 1) he says, "Wordsworth left Grasmere with his household for Coleorton in November 1806, and we have no proof that he returned to Westmorland till April, 1808"; and he proceeds to fix the date of several poems on the assumption that Wordsworth did not return till the date last mentioned. Now, as a matter

of fact, the Wordsworths returned from Coleorton to Grasmere in August, 1807. In October of that year De Quincey paid his first visit to Dove Cottage. In November Mrs. Wordsworth went to her brother at Stockton-on-Tees, whither Wordsworth followed her on December 1, the two returning together to Grasmere on Wednesday, December 23, 1807. The movements of Wordsworth and his wife during the last months of 1807 are fully reported in the Coleorton Correspondence, which Prof. Knight had before him when he was preparing the notes of his fourth volume; and the visit paid by De Quincey in October to the Wordsworth's Grasmere cottage home is recorded by him among his famous *Reminiscences of the Lake Country*, and forms by no means the least remarkable of that series of memorable episodes. It cannot be but that Prof. Knight has read De Quincey's narrative again and again, and he has himself prepared for the press an edition of the Coleorton Correspondence; and yet he tells us in his Introduction to "The Happy Warrior" that we have no proof that Wordsworth returned from Coleorton to Westmoreland between November 1806 and April 1808! What are we to think of this random talking? It were better not to speak our mind about it too openly, so we will content ourselves with borrowing an apostrophe from the late Poet Laureate, and say, "O irresponsible and indolent editor!"

The truth is that Prof. Knight seems constitutionally incapable of strict accuracy of statement. He is not of the stuff of which editors should be made. Everywhere up and down throughout his eleven Wordsworth volumes do we find innumerable instances of slipshod inaccuracies and ludicrous blunders. He tells us (P. W. vol. v., p. 15) that the "Excursion" was included in the four-volume edition of 1820; that Wordsworth's letter to Barron Field (Life iii., pp. 150-156) was written on the changes in the text of the poems introduced into the edition of 1836 (!) whereas the letter is dated October 24, 1828; he explains Dorothy Wordsworth's entries in her Journal, "William wrote part of the poem to Coleridge" (December 26, 1801), and "William was working at his poem to C." (January 11, 1803), as though they referred to the "Castle of Indolence" stanzas, whereas they, of course, have both of them reference to the "Prelude"; he jumbles up the "Birth of Love" with the "Eagle and the Dove" in a manner indescribably funny. He says of the lines beginning "Yes! it was the mountain echo!" "in the edition of 1827, this poem was called 'The Echo'"; he gives the words, "Happy child who art so exquisitely wild!" as a quotation from the "Triad"; he says of "Alice Fell" that it was omitted from the editions of 1820 and 1832 only; and he says hundreds of other untrue things. His collation of the texts of Wordsworth is absolutely useless, so many are the omissions and so serious are the blunders and misprints which are to be found in the readings recorded. In a word, he has proved in the most incontestable manner his own absolute unfitness for the office of editor of Wordsworth's Poetical Works. In a recent paper in the *Athenæum*, his edition of the Poems is described as "monumental." A book may be monumental of several things: Prof. Knight's edition of the poems is monumental in this sense, that it is, and will long remain, a lasting monument to his utter (editorial) incapacity.

T. HUTCHINSON.

P.S.—I hope to give some account, in an early number of the ACADEMY, of the revised dates introduced into the volume of Selections by the Wordsworth Society, and also to deal with the subject of the collation of the text.

Dublin, August 26, 1893.

T. H.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BATTANDIER, A. Le Cardinal Jean-Baptiste Pitra, évêque de Porto. Paris: Sauvaire. 15 fr.
BÉDIER, J. Les Fabliaux. 12 fr. 50 c. De Nicolao Museto. 3 fr. Paris: Bouillon.
GREGORIO, G. de. Per la storia comparata delle letterature neo-latine. Paris: Bouillon. 4 fr.
KOPPEL, W. Beiträge zur Geschichte der deutschen Weihnachtsspiele. Paderborn: Schöningh. 2 M. 40 Pf.
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CORRESPONDENCE.

"FOUNDERS OF OLD TESTAMENT CRITICISM."
Rochester: August 21, 1893.

The supply of competent reviewers of books on Old Testament criticism is so limited that I wish to thank Mr. Benn for his reviews of such books in the ACADEMY. He is not, indeed, a specialist; but he has read and thought much on the general aspects of criticism, and he has a most refreshing eagerness in the pursuit of truth. This same eagerness, however, characterises his reviews, and sometimes leads him into unintentional injustice. Will he let me indicate some points in which he has, from this eagerness, misunderstood my recent book, *Founders of Old Testament Criticism*, reviewed in the last number of the ACADEMY?

1. I did not attempt the task of a history of Old Testament criticism, because the time has not yet come for such a work. A useful substitute for it might indeed be produced for English readers; but if well done, from an advanced point of view, it would not succeed, and it is only a young scholar who could afford to do it otherwise than well.

2. I did not profess to deal with "the founders," but with "founders," such as could be dealt with in "personal" as well as "critical" sketches. Some of the "founders" selected were only such from an English point of view; but have I not a right to include such men? We sometimes congratulate ourselves on the root which Old Testament criticism has taken in England. For my part, I cannot see this; it is being founded—it is not founded yet.

3. I do not remember that I have included any scholars (plural) "who attempted unsuccessfully to overthrow the edifice" of criticism.

An exception is indeed made for Hengstenberg; but I have pointed out why, from an English point of view, Hengstenberg must be regarded as to some extent a "founder."

4. Richard Simon and Astruc are not included among the "founders": first, because they are rather "pioneers" than "founders," and, next, because my book was not intended to be a large one, and these workers had been very fully dealt with by Prof. Curtiss. The first real scientific critic of the Old Testament is, in my judgment, Eichhorn.

5. Graf was not included, chiefly because it was not possible to give a personal sketch of that most meritorious, though not original, scholar. I had no intention of "covering this omission" by a reference to Westphal on Hexateuch criticism, though the first (not the second) volume of this young French scholar's work deserves (and has received from me) high commendation.

6. My object was to see whether the exhibition of true, as opposed to false, reverence would justify an honest and thorough criticism in the eyes of the orthodox. One must still wait to see this. I wish for reform, and not destruction, of the historical Church. It is not probable that I have anywhere said that the needs of "essential orthodoxy" were limiting conditions of historical speculation. Mr. Benn might read p. 286 over again.

7. I willingly accept the reviewer's criticism of my too allusive style. I do not like a diffuse style myself, and may run into the other extreme. Nor do I like "plain speaking" to scholars whom I respect even while I criticise them—to Prof. Davidson for instance. Most of my student-readers are acquainted with the *Expositor* and with the useful *Critical Review*, edited by Dr. Salmond. They know Elmslie's only too sympathetic sketch of the Professor of Hebrew at New College, Edinburgh; they have read the passage to which I refer, and are well aware of Prof. Davidson's custom of using ridicule in support of argument. I object to this custom, and think it unwise in the Professor, who has many weak points in his armour, to adopt it.

8. I would rather confide the defence of the Book of Esther, as a subject for "reverent study," to a learned Israelite, who had felt by sympathy the bitterness of the persecutions which his ancestors had undergone. All critical scholars who have held Church offices are liable to the charge of occasional inconsistency with their principles. But I have, long before Mr. Benn, opposed the separation between literary and historical criticism which some of our best English writers seem for the present to favour. The paragraph following that on Esther in Mr. Benn's review seems, therefore, to me inappropriate.

9. I have not "gone out of my way" to refer to Christian doctrine. Dr. Sanday, in a passage quoted by me, said that a Christian critic might well hesitate to desert the tradition of the Johannine authorship of the Fourth Gospel on theological grounds. It would have been mean-spirited in me if I had not expressed disagreement with this influential and justly reputed scholar. The hindrances to the thorough study of the Old Testament in England come in no slight degree from New Testament students, who are, as it seems to me, behindhand in the higher criticism of the New Testament books. If I believe, as the result of many years' study, that the unique consciousness and religious position of Jesus Christ is supported by historical and psychological criticism of the Gospels, to express this belief is the fullest justification which I can give for an attitude towards criticism different in some degree from that of Prof. Sanday, and in a very much greater degree from that of most other Church scholars.

In conclusion, I have no desire to appeal against any verdict which the reviewer may be pleased to pass on this reply. I well know the imperfections in the form of my book, which I shall scarcely find time to remedy.

T. K. CHEYNE.

DWARFS IN THE PYRENEES.

French, Loch Tummel, N.B.: August 18, 1893.

I have read with interest the letters by Mr. Haliburton and Mr. Stuart Glennie on this subject; and if the question has not already been sufficiently discussed, I venture to add a few remarks of my own. My reason for doing this is that, whereas neither of these gentlemen, nor the Consul at Barcelona, nor, apparently, the majority of Mr. Glennie's correspondents, if not all of them, have seen any specimens of the dwarfs referred to by Mr. Haliburton, it has been my lot to encounter two or three of them. My information is very meagre, but it is to the following effect.

Some years ago I spent six or seven weeks in French Catalonia (Roussillon), in the Valley of the Tech. The time was winter, and I was there chiefly for the benefit of my health; consequently, my walks were limited in their range. One day, however, as I was following the path which, skirting the "foot-hills" of the Pyrenees, leads from Amélie-les-Bains to the small town of Arles-sur-Tech, I heard a hoarse cry on the hillside above me, and, on looking up, "was ware of" a grotesque dwarfish figure hastily descending a ravine that eventually joined my path. His height—for the dwarf was a male—was somewhere about four and a half feet. But as to that, and the exact shade of his complexion, which, I think, was decidedly darker than that of the surrounding peasantry, I have only my memory to trust to, and cannot speak with absolute certainty. As he drew nearer, I felt less and less inclination to make his acquaintance. He was obviously an imbecile, and his ugly face wore a sullen and even threatening expression. Such language as he possessed was presumably Catalan, of which I only knew a few words. So I let him go on his way without attempting to speak to him. If I remember rightly, he was carrying a pack of some kind, and had a staff in his hand, and he was making for Arles by a cross road. Some days later, I saw another dwarf of similar appearance, at a town farther down the Tech Valley. And on a third occasion, when I was driving with a Catalan gentleman in the same neighbourhood, we passed a male dwarf who may or may not have been one of those two. In answer to a question of mine, my friend merely dismissed him with some such word as *crétin* (it was not "*crétin*," however, though he was speaking French). He evidently did not regard the subject as interesting, and I did not pursue it further. But he impressed me with the idea that he did not understand this dwarf to belong to a separate race.

These, then, were presumably examples of the "*goitreux de petite taille*" indicated by Mr. Glennie's correspondent; for, although they had no strongly-developed *goître*, they were undoubtedly of the *crétin* type. But, on the other hand, they were dwarfs, and equally supported Mr. Haliburton's contention. For my own part, I should be disposed to say that they represented a racial type. I find it very difficult to believe that any inherited or acquired diathesis could transform some members of the handsome Catalan people into those imbecile dwarfs. Indeed, this consideration raises the whole question of *crétinisme*. One ethnologist (whose name I forget, and I am at present too far from libraries to ascertain it) has boldly asserted that the *crétin* is simply a "throw-back" upon primitive man; and the

occurrence of the type in certain districts would thus mean that primitive tribes had survived longer in those districts, and that the occasional appearance of a *crétin* in the general population signified an inheritance of some of that blood. Certainly, when I think of those Pyrenean dwarfs, and of others that I have seen in Switzerland and Hungary, they seem to me akin to each other, and not to the surrounding populations. This idea is interesting. Dr. George Macdonald has a gruesome story of a noble family in the north-east of Scotland, whose last representative, by a freak of atavism, did not resemble any of his ancestors for many centuries, but was "a primeval savage" (locally described as an "*etin*"), a ferocious cannibal who, one day when his keeper was off guard, snatched a baby from its mother's arms and plunged it into the seething broth-pot. The same idea is present in another novel, which is based upon the humorous incident of a young married couple—white people, but of whom one had inherited negro blood through a remote ancestor—who were suddenly staggered by finding themselves the parents of a black child. Both this young "*negro*" and the Scotch "*etin*," therefore, while of immense rarity in the general stock, represented distinct racial types; and were not mere "sports" of nature. So, also, is the *crétin*, according to one ethnologist at least.

However, the question as to whether the Pyrenean dwarfs are racial or not could be settled to Mr. Stuart Glennie's satisfaction by a visit of two or three days. He would find the town of Gercina well worthy of a visit; and I fancy the Collado de Tosas is within "striking" distance of it; perhaps the Val de Ribas also. Or, one might cross from the French side, going up to Cérét from Perpignan by rail, and thence walking or driving for a couple of days. I do not suppose that there is any very large colony of dwarfs, *crétins* or not, in the eastern extremity of the Pyrenees; for the fact would then have been settled long ago beyond dispute. But the distinct accounts quoted by Mr. Haliburton, combined with my own casual experience, lead me to believe that there are still many representatives of an ancient dwarf type in that locality.

DAVID MACRITCHIE.

PROF. ZIMMER ON NENNIUS.

London: August 21, 1893.

May I point out that Gilla Coemafin is the usual form of the name which Prof. Zimmer doubtless correctly prints G. Coemgin? I adhered to the form commonly found in English and French works on the subject, in order to avoid any doubt as to who was meant.

Your correspondent's correction of l. 33, col. 3, of 132 in my first letter, "earlier" instead of "later," is uncalled for. Prof. Zimmer's object is to determine a *terminus a quo* for the date of the North Welsh recension: Elbodug died in 809, and the redactor alludes to him in the past tense; *ergo*, the redaction must be later than 809. But the redactor may have lived half a century longer than Elbodug for aught we know to the contrary. Prof. Zimmer therefore considers carefully the nature of his references to Elbodug, and concludes from them that he wrote very soon after the Archbishop's death; *ergo*, that his recension cannot be "later" than 810.

Your correspondent's correction (same col., l. 55), "a predecessor of the Harleian and Vatican recensions" for "the prototype of the existing Harley recension" seems to me ill-advised. What requires emphasis is that the peculiarities of the existing Harley recension go back to the disordered condition of a particular MS. I may be wrong, but my words seem to

me to emphasise this fact more than your correspondent's. I thankfully acknowledge his correction of the remainder of the passage. 3 for 2 is a misprint which I should have noted.

May I correct in my second letter, p. 152, col. 3, l. 32, that annoying misprint, "Cymrodor" for "Cymmrodor"; also l. 19, "Ansvins" for "Ansvims"; and add after Gildas (l. 29), "or a fellow pupil or scholar of his"?

I should like to add that my only object in publishing summaries of Prof. Zimmer's investigations, which I am compelled to make for my own use, is to direct attention to and win fresh readers for the books themselves. I should be very sorry if anybody looked upon my summary as in the slightest degree doing away with the necessity of consulting the original.

ALFRED NUTT.

SCIENCE.

Birds in a Village. By W. H. Hudson. (Chapman & Hall.)

READERS of Mr. Hudson's delightful books on La Plata and Patagonia must often have wished that he would bring his poetic insight to bear upon British bird-life. In the half-dozen essays of which the present volume is made up, he has done so; and the result is that everyone will greedily wish for more.

The first paper, which gives its name to the volume, is so charmingly written, such a mixture of keen observation and clever assumption, that he who peruses it asks why he has never noticed these traits of the familiar birds of garden and hedgerow; and genius demands no further encomium. It resembles the reading of a poem which is faultless in form and spirit. The impression left upon the reader is that these thoughts and much the same expression of them have ever been in his own mind. Mr. Hudson is a very loving student of birds. No movement, no twitter, no cadence of song escapes him; and his analytic mind at once asks the reason of all these changeable habits. He is glad of a new problem in the economy of birds. Why does the reed-warbler when disturbed express such feelings as alarm, suspicion, solicitude, perhaps anger, by bursting into the same song? Why in some birds have the harsh grating sounds which imply emotions of a painful kind been lost? What has led in some species to the suppression of the fluttering on the ground and gasping, as it were, for breath when alarmed for their young ones' safety, which are so accentuated in the proceedings of other and perhaps kindred species? Such ornithological psychology as this opens a wide field of speculation. It is not likely that all will agree with Mr. Hudson's conclusions; but they can scarcely help admiring the subtlety and grasp of his intellect, and they will certainly be thankful for having their thoughts directed to a side of bird life which has hitherto been very inadequately treated.

The carefulness of Mr. Hudson's powers of observation is well seen in the few but telling phrases in which he hits off the character of a bird or of its song. Who does not recognise the tree pipit's habits in the following admirable description?

"He sang in the air, and, circling gracefully down, would alight on the branch, where

sitting near me and plainly visible he would finish his song and renew it at intervals; then, leaving the loved perch, he would drop singing to the ground just a few yards beyond the tree's shadow; thence, singing again, he would mount up and up above the tree, only to slide down once more with set, unflattering wings, with a beautiful swaying motion, to the same old resting place on the branch, there to sing and sing and sing."

It would be difficult to characterise a bird better in one line than Mr. Hudson describes starlings, "gurgling, jarring, clicking, whistling, chattering." Similarly, a line brings the flight of pigeons perfectly before the reader. Surely no apology is needed for another extract.

"We have too much of the sparrow. But we are to blame for that. He is the unskilled worker that nature has called in to do the work of skilled hands, which we have foolishly turned away. He is willing enough to take it all on himself; his energy is great; he bungles away without ceasing; and being one of a joyous temperament he whistles and sings in his tuneless fashion at his work until, like the grasshopper of Ecclesiastes, he becomes a burden."

Mr. Hudson finds fifty-nine species in his village, and moralises over but a few; yet his readers feel that a new sense of bird-character has been revealed to them. Now a problem is set before them: Why is the wryneck scarcer than it was? What forbids many exotic birds from being naturalised in England? and the like. At another time he waxes vivacious over a paradox: over "that dismal croaker, the wood-pigeon"; or the few that find delight in reading the natural history of birds, while he is almost overcome with the thought of "an England without a wryneck." Then he breaks out into flashes of poetry, and gleams and coruscates like one of his own South American humming birds over a cluster of blossoms, until the reader is fain to take breath and ask if all this iridescence and glow is to be seen in an English hedgerow or a moss-grown orchard. Think of

"the minute gossamer clinging to the fine silvery hairs of the flying summer and the cocoon that falls from the fruit-trees to float on the buoyant cottony down—a summer snow";

or of one of the moths that flit by in the evening:

"thus in his larval life does he symbolise some restless nation that makes itself many successive constitutions and forms of government, in none of which it abides long; but afterwards some higher thing, when he rests motionless, in form like a sarcophagus, whence the infolded life emerges to haunt the twilight—a grey ghost."

It will be seen that in Mr. Hudson a student of birds of very unusual powers invites attention to his work, not merely as samples of careful observation, but also as being a web of poetry flung around some of the more fanciful beings of nature's handiwork. His style is admirable: at the same time lucid and attractive. White of Selborne wrote of birds in the sober business-like method of the last century. In later days a multitude of lovers of birds have put their observations on record. The "Son of the Marshes" treats of the life-history of birds in their appropriate haunts; Mr. Fowler looks at them always as glorified round Oxford by its classical associations;

they are minutely delineated by Jefferies as bright spots in his cleverly-painted landscapes; they ever suggest Darwinian teachings to Mr. Dixon; with Mr. Knight they lend a gloom or a glory to the country he is examining. No rules, no mannerism bind Mr. Hudson. His keen and subtle powers of observation are seconded by a playful fancy; while a rich imaginative halo is thrown round the bird he describes, which brings it into greater prominence, as it were, and strongly impresses its individuality upon the reader. He may agree with this effulgence of language and wealth of imagery, or he may not; but he can never find fault with Mr. Hudson's principles, the observations he has made in each case. To turn to another subject, every one must be thankful for his denunciation of the women who persist in wearing in their hats stuffed birds and their wings. In short, this whole book is delightful, and any kind of praise or commendation is superfluous.

M. G. WATKINS.

CORRESPONDENCE.

THE DISCOVERIES AT TEL-LOH.

Liverpool: July, 1893.

In the *Quarterly Statement* of the Palestine Exploration Fund for April there occurs an article from the pen of Major Conder upon the inscriptions from Tel-Loh, which contains such a number of errors that I would venture to ask permission to correct some of them.

In the first place, the writer states that the name of the city of which the palace of Gudea formed the centre was Zirgul. The name of Sirgul was once the reading adopted for the group of signs representing the city, but this has now been long abandoned. The real reading is Sir-pur-ra, expressed by a group which is capable of analysis as the "city of the bright flame." The name of the local god Ningirsu also affords Major Conder the opportunity for a fantastic analysis, by which he makes it to mean the lord of the Pyramid. The name of this deity has long been known to us. He is described as the son of Ellila: that is, the son of "the lord of the ghost land," the local god of Nipar, the older Bel of the Semitic Babylonian pantheon. His name means "the lord of the piercer of the flesh, or the piercer of the mass." He is the god of the fire-stick, and to him all the cones were dedicated as representing the fire-stick or the *arani* reed with which fire was kindled. Additional and conclusive proof of this is afforded by the bronze statues of the fire-god found by M. de Sarzec at Tel-loh. These represent kneeling figures (*Deconvertees* pl. 28) holding in their hands a cone, point downwards, exactly as the fire-stick was held. A similar figure was found at Khorsabad, where the fire-god is represented holding in his hands a similar cone. In the syllabaries we find that the ideograms for fire are explained, the first by wood and cross-fire, the second by "fire," "to revolve," "to kindle," all of which point to this use of the fire-stick in Chaldea in the days of Gudea. A fire-stick complete was discovered by Prof. Petrie at Kahun (*Ten Years Digging*, p. 189). In one of the mythological tablets the son of Ellila is called "the lord of the bright flame," and in a hymn to the fire-god he is called son of the god Gu'si, which is but a dialectal variation of Girsu.

* Of course there is a phallic symbolism here which cannot be dealt with: but on this point consult Steinthal's Appendix to *The Mythology of the Hebrews* by Goldziher.

The royal quarter of the city of Sirpurra was called Girsuki, or the "city of Girsu"; and thus we see how absurd is the rendering suggested on p. 169 of a line in the inscription of Urbahu, "To mother Istar, lady of the mountain, a pyramid temple I have made," the true reading of which is, "To the goddess Nin Kharsag (the lady of the mountain) mother of the gods, her temple in Girsuki I have made." So also another phrase in this simple inscription, "To Bau, the gracious lady, child of God, I have made the temple of Uruk," which should read, "To Bau, the pure lady, the daughter of heaven, a temple in Uruazagga (the bright city) for his lady he has made." In the first place, Anna is not the word for "god" and *Uru azagga* is not Ur, but, as M. Amiaud has shown, one of the quarters of Sirpurra. In fact, the utterly erroneous idea that *Girsuki* means a "pyramid" has sent the translator wrong throughout. I am loth to find fault with these so-called renderings; but if these are supposed to be the productions of English Assyriology in 1893, they will give continental scholars a very poor idea of our knowledge.

The text in which the names of Gudea and Dungi occur together is one of which I have no knowledge, but it seems to me very different from anything I have seen.

The plan of Gudea's Knee is not the plan of the palace; but, as the plan given by M. Heuzey in his work *Un palais Chaldéen* shows it, some smaller temple.

In the translation (?) of the inscription upon this statue we have some wonderful specimens of ingenuity. I will give one more example. Speaking of the offerings, Major Conder reads the passage:

"A measure of drink, a measure of food, half a measure of (stamped silver?) half a measure of (bronze?) the prince has offered in fulfilment of the vow, fulfilling the command of the Pyramid Lord as he spoke. Let him raise his voice. Let him write his utterance!"

This should read, as I make it out,

"One measure of Sheker (beer), one measure of food, half a measure of flat bread, half a measure of meal, as by order appointed. The patesi who shall revoke, or the command of Ningirsu change, or the offerings in the house of Ningirsu alter his order is vain."

One would at least expect that Major Conder would have been less inaccurate in the geographical details of these inscriptions; but here also we find many extraordinary errors. Many of them occur in the Hittite land, on which he claims to be an authority. The first is his rendering of the phrase *Abba Si Numta*, "the Upper Sea," really "the sea opposite the highlands," that is the Persian Gulf, where in Sinum he sees the Sinim of Isaiah, xlix. 12. This is equalled by his identification of the land of Magda in the "Mountains of the River Gurruda," with "the Medic mountain by the River of Gomer," from which bitumen was brought. As the Medes are not known in the Tigro-Euphrates valley until the time of Samsi-Rimmon II. (B.C. 823), nor the Gimerrai or Kimmerians until the time of Esarhaddon, it is somewhat premature to find them in the inscriptions of Gudea (B.C. 2800). Equally absurd is the identification of "the Mountain of Barsip," the mountain from which slabs (*nalua*) of stone were obtained, with the Bus Nimrud, a purely artificial construction which could not be quarried. The place meant is certainly Tul Barsip, the modern Kallat Nedjim, below the Sajur, whence the Assyrian kings obtained stone. Equally extraordinary is the identification, upon a pure false reading, of the names in Statue D. Magan Melughgha, Gubi and Nituk with Sinai, Meroe, Ethiopia, and Zoan or Zal. Of these Sinai alone is right, Melughgha, as Delattre has shown, is the region between Sinai and the Wady el Arish. Gubi is Coptos on

the Nile, reached by Gudea's traders by the Kenah-Kossair road. Wherever Major Conder gets the authority for reading the well-known Nituk or Dilmun Tilmun, the Tilos of the islands of Bahrien, as Zal, I cannot tell.

I should not have made these criticisms had I not received several letters calling my attention to these extraordinary readings, and therefore I felt bound to notice them. I am quite willing to allow Major Conder to reign alone in the Hittite kingdom, but I trust that he will learn at least the elements of Assyrian before he attempts to translate (?) the oldest records of Chaldea.

W. ST. CHAD BOSCAWEN.

SCIENCE NOTES.

THE August number of *Natural Science* (Macmillans) contains a paper by Dr. R. Bowdler Sharpe in which all ornithologists will be interested. He here tabulates in detail, with the help of an admirable coloured map, his views as to the zoo-geographical areas of the world, which he expounded in his recent course of lectures at the Royal Institution on "The Distribution of Birds." For America he is content to adopt the conclusions of Mr. J. A. Allen, though he does not entirely approve his nomenclature. From Mr. Allen also he accepts an Arctic realm or sub-region, common to the two hemispheres, the southern boundary of which probably follows the isothermal line of 50, and may be coincident with the northern limit of conifers. In the Eurasian sub-region, he is disposed to recognise no less than three provinces in Siberia, demarcated not by mountain-ranges but by river-valleys, and characterised not so much by different families or genera as by representative species. But the chief novelty in Dr. Bowdler Sharpe's paper is to be found in his treatment of the Ethiopian region. Here he proposes a new Sudanese sub-region, stretching across the widest part of the African continent, from Senegambia to the Red Sea; and also a new Victorian or Cameroonian sub-region, mainly based upon the collections sent home by Mr. H. H. Johnston, which seem to show a common avifauna in the elevated mountains of Central East Africa and in the peaks of the Camaroons. As to the Abyssinian sub-region, we suspect a misprint, when the text says that it "must be carried north of the Zambesi"; for in the map it stops at the Shoa highlands. The Indian and Australian regions remain as fixed by Sclater and Wallace; while it is suggested (following Mr. A. O. Hume) that the division of the Indian peninsula into provinces is probably determined by the mean annual distribution of rainfall. We may also mention another paper in the same number of *Natural Science*, by Mr. F. E. Beddard, entitled "Earthworms and the Earth's History." It is a most ingenious argument, from the distribution of genera and species of earthworms, in favour of Mr. H. O. Forbes's hypothesis (which was based chiefly upon the remains of extinct birds), that a habitable antarctic continent formerly existed, with arms stretching to New Zealand, Africa, and Patagonia.

MR. LUDWIG MOND has given a further donation of £100 to the research fund of the Chemical Society.

THE collection of diatoms made by Mr. Julien Deby, which consists of about 30,000 slides, in excellent order and fully indexed, has been purchased for the botanical department of the British Museum.

The Voices of Stars is the title of an astronomical volume, by Mr. James E. Walker, which is announced for early publication by Mr. Elliot Stock.

PHILOLOGY NOTES.

THE committee of management of the School for Modern Oriental Studies (founded by the Imperial Institute in union with University College and King's College, London) have recommended to the trustees of the Ouseley Scholarships that the Arabic scholarship of 1893 should be awarded to Mr. H. Leitner, jun., of Woking. The scholarships of 1894 will be for proficiency in Hindustani, Persian, and Chinese respectively.

A CORRESPONDENT writes:

"A very successful meeting was held under the presidency of the Hon. Charles C. Bonney at the Art Palace, Chicago, on August 3, to hear Mr. T. G. Pinches read a paper upon "Unpublished Treasures" in his own special department of the British Museum. The subject had been suggested by Mrs. E. A. Reed, Chairman of the Section of Philology of the Women's Branch of the World's Congress Auxiliary. The paper gave a classified account of many Assyrian and Babylonian tablets of great interest, including texts referring to the ritual, as well as prayers, hymns, poems, &c., and one which the author called 'the Tablet of Good Wishes,' a text of a very uncommon nature. Among the explanatory lists spoken of was one apparently referring to the fight between Bel and the Dragon (Merodach and Kirbis-tiamtu) the weapons mentioned having, strangely enough, the divine prefix. The paper was listened to with great interest; and many of the audience put most intelligent questions to the lecturer at the close, showing great appreciation, notwithstanding the special nature of the subject."

FINE ART.

MESSRS DEPREZ & GUTEKUNST have ON VIEW the most recent ORIGINAL ETCHINGS by J. McNeill Whistler, F. Seymour-Haden, Prof. H. Herkomer, R.A., and selections of the Works of Jacquemart, Breugnot, Meyron, &c.—18, Green Street, Charing Cross Road, W.C.

"BOOKS ABOUT BOOKS."—*Books in Manuscript: a Short Introduction to their Study and Use. With a Chapter on Records.* By Falconer Madan. (Kegan Paul & Co.)

THIS seems to me distinctly the best volume which, up till the date of its issue, has been included in the useful and well-devised little series of "Books about Books," of which it forms a part.

Until recently, I have held that quite the best brief introduction to the study of illuminated manuscripts has been the "Two Lectures," of which the first was prepared by Mr. Richardson, read by Mr. William Tite, at the London Institution in 1857, and published in the same year, when the second lecture, dealing in excellent fashion with "The Materials and Practice of Illuminators," was added. Since that date, of course, many treatises on the subject have appeared, some of them more pretentious than sound and serviceable; and, only last year, the Cambridge University Press issued the admirable *Illuminated Manuscripts in Classical and Mediaeval Times* of Prof. Middleton, which—except in the one particular of its illustrations—leaves little indeed to be desired.

Mr. Madan's book is wider in its scope than Dr. Middleton's. Its subject is all Books in Manuscript, and all the methods and materials of their making; and, in conformity with the design of the series in which it is issued, it treats this extended subject in a manner distinctly popular, though a manner far indeed from being unscholarly. Its preface tells us that it is intended "to interest both the amateur who may possess

manuscripts, but may lack the time or opportunity to go deeply into the subject, and the student who may wish to have a clear view of the character and methods of the study before entering on the details of palaeography and textual criticism"; and this excellent intention is excellently carried out in its couple of hundred pages. It is a volume that may be perused from end to end with pleasure by any reader of merely general culture and intelligence: it is one in which few students will fail to find something new to them.

After opening with an introductory chapter on the use of the study of manuscripts, and pointing out, very rightly, how admirably fitted such a study is to form a corrective to the careless habit of mind induced in most of us by the daily skimming of the facile printed column or page of our daily paper or weekly novel ('tis a daily novel, too, with some fair ladies that I wot of), Mr. Madan enters upon such a consideration of "Materials for Writing and Forms of Books" as at once discloses the author of the book as a trained and careful servant of a great academic collection, one thoroughly familiar with the best and most orderly methods of arrangement, and able to expound these methods and their results with admirable clearness and conciseness.

The history of the alphabet and of forms of writing next come under brief discussion; and we reach the chapter on "Scribes and their Ways," which will be a favourite one with the general reader, so pleasantly and so intimately—yet never with departure from the dignity of the scholar—does it disclose to our modern eyes the quaint interior of the mediaeval scriptorium and the tonsured figures habitually busied therein, as well as the later workshops of more commercially minded scribes. At this point, also, pictorial art comes to the author's aid, and presents to us—with a detail almost ludicrous in its literal exactitude—the figure of Secretary Jean Mielot at work upon the *Miracles de Notre Dame*, which he transcribed, at the Hague, in 1456, for his master, Philip the Good of Burgundy.

Chapter V. deals with "Illuminations," most briefly, necessarily, as it does so in only a dozen pages. But even in a space so severely limited one might have desired some clearer and more specific reference to the style which I may call "the style of cusped borders," the style typically represented—if I may refer to the example with which I am most intimately acquainted—by the Murthly Book of Hours, now in Lord Bute's collection. In manuscripts of this class we have, it appears to me, Gothic illumination in its most representative, its most dignified development. In the Murthly Manuscript (I refer, of course, to the book itself, not to the page-illuminations of a much earlier date which have been bound along with it, and which, in other aspects, possess peculiar interest) the figure-miniatures enclosed in the initial letters retain all that refinement, all that absolute selection of expressive line in features and draperies, which distinguishes the illuminations of the period of St. Louis, and of the years immediately succeeding his death; while the cusped

stem-work of its borders exhibits that freedom of line—the hand all the while moving in willing obedience, in perfect harmony to severest law, never moving of itself, or by mere habit, but under exquisite control, able to pause and then resume its course at any point of its line—which is the crowning merit of perfect Gothic art seen in its early prime: work in relation to which even such lovely illumination as that of a manuscript like the Ashburnham Hours of Jeanne of Navarre cannot be said to mark essential artistic progress.

Mr. Madan very truly indicates that the taste for the later florid manuscripts of the beginning of the sixteenth century is waning; and the reason for this undoubtedly increasing interest in earlier work is simply that the study of illuminations is gradually becoming a duly recognised branch of a liberal aesthetic education—is less exclusively, than was once the case, in the hands of scholars and antiquaries, who are naturally liable to overestimate the value of mere elaboration of detail, of mere sumptuousness of colouring, and to disregard the higher artistic qualities of grace and harmony and perfect restraint, which are the true crown of art. But as illuminations come more and more to be studied from their purely aesthetic side, I cannot but believe that to all who are in touch with Gothic art, and perceptive of its most essential excellence, the last half of the thirteenth century and the first half of the fourteenth will come to be regarded as the period of most sweetly-flowering perfection, the time in which this art is found “stayed,” not “at,” but just before, “the fall of its first ripened rose.”

The chapters of Mr. Madan's book that follow deal with “The Blunders of Scribes and their Correction,” review briefly “Famous Libraries,” and particularise a few of the most “Famous Manuscripts,” telling, in passing, some of the “fairy-tales” of the manuscript collector—true, but almost incredible—like that of the sale of St. Margaret of Scotland's “Gospel-book,” six years ago, at Sotheby's, in open sight of all the world, for £6, and its identification for what it truly was—after it had reached the Bodleian—by a lady-visitor's chance recollection of a passage in Turgot's Life of the Saint and Queen to whom he was confessor.

The volume concludes with chapters on “Literary Forgeries,” where, again, we have true “fairy-tales” of marvels, on “The Treatment and Cataloguing of MSS.,” and on “Public and Private Records,” followed by various useful appendices. The bibliography of works dealing with the subject at pp. 175-181 will be found useful. It is to be regretted that the space at Mr. Madan's disposal did not permit him to add a list of articles on the subject that have been published in the Proceedings of learned societies, and similar not readily-discoverable quarters. These cannot be overlooked by the student, containing, as they so often do, most valuable and specifically detailed descriptions of individual illuminated MSS. For a list of this kind we must still turn to the second of the “Two Lectures,” which I mentioned with fitting praise at the opening

of this review. The South Kensington Art Catalogue, so serviceable in such ways when one is dealing, say, with “Gems,” “Heraldry,” or “Coins and Medals,” contains, as yet, no classified section dealing with “Illumination,” and guiding students to isolated papers connected with the subject. In this part of his Appendix Mr. Madan might have found space to warn—in just three words—the student and possible buyer, that there is an uncoloured, or rather a partially coloured, as well as the normally fully-coloured, issue of the English edition of Silvestre's *Palaeography*; and surely the word “plates” at p. 180 is a misprint for “parts.” My own bookseller, at any rate, has failed to obtain for me separate “plates” of Delisle's great catalogue.

A few words must be said regarding the excellent illustrations of Mr. Madan's volume. So far as I am aware, they are the first attempt that has yet been made to illustrate by photographic means a quite popular manual dealing in considerable part with illuminations; for Messrs. De Gray Birch and Henry Jenner's *Early Drawings in the British Museum* was a handbook addressed to specialists in various departments. It must have required some courage on the part of the publishers of the present volume to offer to “the general” a series of illustrations which, in such of their most interesting subjects as Nos. II. and VI., are by no means free from that “smudginess,” that confusion of tones and want of just representation of varying weights of colour, which, as yet, is inseparable from even the most careful photograph transcript. The large public, it might well have been feared, would have greatly preferred the clear definition, the neat and seemingly shading, of an ordinary woodcut. Woodcut reproductions may indeed afford most valuable aids to the study of the ornamentation of manuscripts; but these must be woodcuts drawn with a precision of hand and an insight into the essential qualities of their originals, rare indeed among the draughtsmen of our time, and then engraved with a fidelity which, also, is far from usual. Indeed, I can call to mind no woodcuts satisfactorily fulfilling such requirements except those drawn by J. J. Laing, and cut by the Misses Byfield, for the later editions of Messrs. Bradley & Godwin's *Manual of Illumination*, a book which I cannot too heartily recommend to those beginning the artistic study of manuscripts. The letterpress of that little volume is vital and unerring in its every word—either of theory or of specific reference—connected with the aesthetic aspects of its subject; and its illustrations, drawn from such manuscripts as the noble early thirteenth century Bible of the Advocates' Library, and the great thirteenth century Vegetius of the British Museum, from the French Choir-book of the same century, and from the fine fourteenth century Evangelium of our National Collection (Addl. MS., 17,341), will at once guide the student to work of the period of truest excellence.

One cannot but heartily welcome the beginnings in Mr. Madan's book of the popular illustration of the subject by photographic means. Much has already been done in the photographic transcript of illu-

minations by the Palaeographical Society since its foundation twenty years ago; but its valuable and scholarly publications are far from popular, and far from being specifically adapted for the use of the art student. The purchaser of these costly folio fasciculi—if his aims be exclusively aesthetic ones—will find himself overburdened with a plethora of classical and other plates whose interest is purely philological, plates which reproduce much penmanship that is quite wanting in those exquisite decorative adjuncts which in the middle ages so often made penmanship a dazzling delight to the eye. In consideration of the extreme value to architectural sculptors, wood-carvers, mural painters, and other classes of decorative artists, of a study of the finest mediæval illuminations; and in view of the fact that the best and most fruitful study is that pursued, not in a gallery or reference-library, but in the quietude of our own homes, and from examples always referable to us in all our varying moods—I cannot but think it greatly desirable that the Society should re-issue, in a concentrated form obtainable by the art-worker, a limited series of such of the plates they have already published as would be best suited for his instruction. Doubtless, the negatives of these plates have been preserved: they might be issued, in the suggested form, at such an additional ratio of cost as would amply protect the interests of the members of the Society who have been subscribers to the entire published series.

But when a selected series of photographic transcripts have been provided for the home-study of the art-worker, all that is required will not yet have been done. For the adequate study of illuminations we must possess some approximately adequate reproduction of their colour; and all the transcripts of decorated manuscripts hitherto issued for the instruction of the modern ornamentalist that are known to me have failed radically in this particular. The reproductions issued by Mr. Quaritch have, indeed, marked a step in the right direction; but the work is one which, of necessity, can hardly be entrusted to private enterprise: it is one which should be undertaken by a Government Department. That the processes of colour-printing now in use render such adequate reproduction as I have indicated perfectly possible, is amply proved—to name no other examples—by the lovely plates of Eastern and of Mediæval-European fabrics recently issued by the South Kensington Museum for the instruction of art-students. I cannot but hope that the exceeding care and delicacy which has already gone to the production of such plates, may ultimately be directed to the reproduction of pages from the finest manuscripts of the best periods of Gothic art: and, with the learned and widely-cultured author of *Illuminated Manuscripts in Classical and Mediæval Times* at the head of our national museum of decorative art, I cannot despair of living to see this hope fulfilled.

J. M. GRAY.

CORRESPONDENCE.

DISCOVERY OF EXTENSIVE EVIDENCES OF
ROMAN OCCUPATION IN BERKS.

Christ Church, Oxford: August 21, 1893.

The ACADEMY (*supra* p. 157) and many other papers have reprinted from the *Times* an account of some remains lately found at Long Wittenham, on the Berkshire bank of the Thames just over against Dorchester. I have visited the place with Mr. A. J. Evans, and believe that the remains may possibly belong to a British or Roman-British farm or farms. We could see no traces of any basilica, or of anything whatever which could be called "an extensive Roman town or station." It may be added that the Roman name of Dorchester is unknown: Durscina is an invention of Charles Bertram.

F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

MR. JOHN MURRAY announces, as a companion volume to Fergusson's *History of Architecture*, a work by Mr. J. Tavenor Perry, entitled *The Chronology of Mediaeval and Renaissance Architecture*, being a date-book of architectural art, from the founding of the Basilica of St. Peter's, at Rome, by Constantine to the dedication of the new building by Pope Urban VIII. It will contain abundant illustrations, indexes of places and names, and a synoptical table showing the gradual development of the several styles.

AN industrial and fine art exhibition is to be opened at Bristol on Monday next, August 28. Besides collections of china, the picture gallery includes representative works by Sir Joshua Reynolds, Copley Fielding, and many living painters.

A COMMITTEE has been formed at Newcastle to place a marble memorial tablet on the house in Framlington-place where Dr. John Collingwood Bruce, the historian of the Roman Wall, lived and died. The hon. treasurer is Dr. T. Hodgkin.

THE windows in the Chapel Royal, Hampton Court Palace, are being restored to the style in which they were first constructed—that is, by Cardinal Wolsey. They were altered from their original character when the chapel was restored by Sir Christopher Wren in the reign of William III. Some of the original windows have recently been opened out while the organ chamber was being altered, and these will be used as a pattern for the rest.

THE following is the official list of awards to British artists at Chicago:

Oil Painting.—Mr. J. Swan, Mr. G. Clausen, Mr. W. Orchardson, Mr. Henry Woods, Mr. Peter Graham, Mr. James Lane, Mr. A. Gow, Mr. H. Fischer, Mr. Adrian Stokes, Sir John Millais, Mr. Frank Brangwyn, Mr. Henry Tuke, Mr. Alma-Tadema, Mr. David Murray, Mr. Arthur Hacker, Mr. Walter Low, Mr. Marcus Stone, Mr. Y. King, Mr. Alfred Parsons, Mr. Walter Osborn, Mr. W. Bartlett, Mr. Frank Dicksee, Mr. Henry Moore, Prof. Hubert Herkomer, Sir Frederic Leighton, Mrs. Anna Merritt, Mr. W. Hook, Mr. W. Oules, Mrs. Adrian Stokes, Mr. W. Carter, Mr. J. Waterhouse, Mr. William Logsdail, Mrs. Stanhope Forbes, Mr. Ernest Parton, Miss Clara Montalba, Mr. G. Wetherbee, Mr. G. Boughton, Mr. J. Guthrie, Mr. Seymour Lucas, Mrs. Annie Swynnerton, Mr. W. Wyllie, Mr. Robert Macbeth, Mr. John Reid, Mr. Lathangue, Miss Anna Alma Tadema, Mrs. Alma-Tadema, Mr. A. Taylor, Mr. Edward Stott, Mr. Albert Moore, Mr. Briton Rivière, Miss E. Steward Wood, Mr. John Lavery, Mr. J. Solomon Solomon, Mr. Colin Hunter, Mr. Monat Loudan, Mr. Frank Bramley, Mr. Charles Wyllie, Lady Butler, Mr. William Stott, Sir James Linton, Mr. J. Shannon, Mr. Morley Fletcher, Mr. T. Morris,

Mr. Alfred East, Mr. William Titcomb, Mr. A. Leader, Mr. Frederick Brown, Mr. A. Forbes, Mr. G. Joy, Mr. S. Fisher, Mr. N. Goodall, and Mr. Leslie Thompson.

Water-Colour.—Mr. J. Henshall, Mr. W. Rainey, Mr. Alfred East, Mr. W. Hatherell, Mr. H. Coutts, Mr. Alfred Parsons, Mr. Walter Langley, Mr. Alma-Tadema, Sir John Gilbert, Mr. Andrew Gow, Sir James Linton, Mr. Thomas Lloyd, Mr. Edwin Hayes, Mr. E. Walton, Mr. Henry Moore, Mr. Birkett Foster, Mr. H. Hine, Mr. W. Wyllie, Mr. Lionnel Smythe, Mr. Leopold Rivers, Mrs. Allingham, and Miss Henriette Rae.

Black and White.—Mr. J. Weguelin, Mr. George Du Maurier, Sir John Tenniel, Mr. John Charlton, Mr. W. Overend, Mr. John Swan, Sir James Linton, Miss Kate Greenaway, and Mr. F. Hayden.

Sculpture.—Sir Frederic Leighton, Mr. Hamo Thornycroft, Mr. George Frampton, Mr. F. Pomeroy, Mr. John Ford, and Mr. John Swan.

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Etching.—Mr. D. Cameron, Mr. Herbert Dicksee, Mr. Oliver Hall, Mr. William Hole, Mr. David Law, Mr. Leopold Lowenstam, Miss Ethel Martyn, Mr. Robert Macbeth, Mr. Mortimer Menpes, and Mr. Charles Watson.

Line Engraving.—Mr. Charles Sherborn.

Mezzotint.—Mr. Gerald Robinson.

Wood Engraving.—Mr. Biscoombe Gardner.

MUSIC.

MUSICAL PUBLICATIONS.

Musical Form. By Ebenezer Prout. (Augener.) This latest volume of the useful series on which Mr. Prout has been engaged for several years is not a whit behind the others in interest and intelligibility. On the subjects of which it treats, little is to be found in English musical literature, and our author had to consult large German treatises, a work involving much labour. These treatises, says Mr. Prout in his Preface, "cannot be considered light reading"; yet they have in no way affected his well-known bright and simple style of writing. For the chapter on Motives, the ultimate constituents of a musical sentence, and, indeed, also for other matters, Mr. Prout expresses "his deep indebtedness to the researches of Dr. Hugo Riemann," and he distinguishes this eminent German theorist as "the first to recognise fully the true nature of the Motive." Dr. Riemann has, in fact, brought about well nigh a revolution in the analysis of musical phrases and sentences; and Mr. Prout—though differing from him in many details as to the application of his principle—acknowledges its great importance. It throws such a new light on familiar passages—as, for instance, in some of Beethoven's pianoforte Sonatas—that some little time for reflection will be necessary before it can be fully admitted. For our part

we agree with Dr. Riemann's principle, if only he will not regard it as of universal application. And this he can afford to do, if there be any truth in the old proverb with regard to rule and exception.

Mr. Prout devotes a chapter to the construction of simple sentences with regular rhythm, and then proceeds to the almost endless subject of irregular rhythms. We do not quite agree with the statement that the irregular rhythms are "in every case variations of the normal rhythm of four and eight bars." It seems to us that the music of the people (folk music) would lead one to doubt whether such rhythm should be regarded as the normal one. But Mr. Prout is no novice; he well knows the difficulties which the subject presents, and honestly says in this very chapter: "We are far from venturing to assert that the views propounded are the only correct ones." By the way, Dr. Callcott has some excellent remarks on and illustrations of irregular rhythm in his valuable *Musical Grammar*, published in 1817.

The chapters on Binary and Ternary Form are particularly interesting. Mr. Prout shows the former in its simplest expression, then expanded, and he reminds us that from this expanded form was evolved the modern Sonata. That is true, and as clear as it is true; but it seems to us that the change brought about renders the old term a misnomer. The modern Sonata form, with its exposition, development, and recapitulation section, cannot consistently be called binary. It is merely the name to which we are taking exception; Mr. Prout is quite clear in describing the old form and the changes through which it passed. He justly remarks (p. 184) that "it is an unfortunate thing that great difference exists among theorists as to the nomenclature of the different musical forms." The variation of species is, of course, the cause, but the nomenclature should, from time to time, be amended so as to minimise this misfortune. There is one little matter in this chapter about which we would say a word. Of the first sentence of the second part of the Mozart Adagio (p. 175) Mr. Prout declares that, with exception of the first bar, it is "formed entirely of new material." But surely bars four and five are evolved from the two opening bars of the movement? And do not the semiquavers recall the accompaniment of the major theme of the first part?

But space compels us to stop. The book tempts one to discuss at length. It is sound at heart; and any little detail to which one feels inclined to take exception remains a little detail, and does not affect the general scope of the book. One need not say that it is the best book on the subject in the English language, for, at present, it is the only one of its kind. Sir F. A. Gore Ouseley's *Treatise on Musical Form*, a work of interest, differs in principle, and does not offer the same minute analyses. In Mr. Prout's volume the illustrations alone are quite a musical education.

J. S. SHEDLOCK.

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